VISIT…

MODERN WALKING BASS TECHNIQUE

Volume I

A Contemporary Rhythmic Approach

By Mike Richmond

Jazz Bass Lines For

String Bass
Electric Bass
Tuba
Organ
Synthesizer
Arrangers

Endorsed by:

Eddie Gomez
Dave Holland
Jaco Pastorius
George Mraz
David Baker
Don Sebesky
Rick Laird (Guitar World)
Dr. John Kuzmich, Jr. (Natl. Assoc. of Jazz Educators)
Herb Mickman (International Society of Bassists)

McCabe's
GUITAR
SHOP
1501 Pico Boulevard
Santa Monica, CA. 828-4497

TABLE OF CONTENTS

About the Author vii

Introduction viii

On reading this book ix

Playing tips ix

Proper technique for playing the bass violin 10

Left hand and arm positions 10

Right hand technique 11

Chapter I - Key of C 12

- Section A
- Section B - Skips
- Section C - Ghost Skips
- Section D - Pull-off Skips, Slurred Skips, Syncopated Rhythms
- Section E - Triplets
- Section F - Combined Techniques from Sections A - E

Chapter II - Key of F 44

- Section A
- Section B - Skips
- Section C - Ghost Skips
- Section D - Pull-off Skips, Slurred Skips, Syncopated Rhythms
- Section E - Triplets
- Section F - Combined Techniques from Sections A - E

Chapter III - Key of E♭ 56

- Section A
- Section B - Skips
- Section C - Ghost Skips
- Section D - Pull-off Skips, Slurred Skips, Syncopated Rhythms
- Section E - Triplets
- Section F - Combined Techniques from Sections A - E

Chapter IV - Key of A minor 68

- Section A
- Section B - Skips
- Section C - Ghost Skips
- Section D - Pull-off Skips, Slurred Skips, Syncopated Rhythms
- Section E - Triplets
- Section F - Combined Techniques from Sections A - E

Selected Discography 80

Conclusion 81

ABOUT THE AUTHOR

Although internationally acclaimed as a "jazz" bassist, Mike Richmond has performed in symphony orchestras, folk groups, fusion bands, and Broadway show bands. He has been a member of the CBS orchestra in Los Angeles, and has conducted on NBC TV. He recently replaced the late Charles Mingus as bassist and musical director of the Mingus Dynasty.

Of the four albums Mike has recorded as a leader, "Dream Waves" (Inner City 1065) was chosen in the 1979 Downbeat Readers' Poll as one of the top ten albums of the year. In the same poll, Mike placed in the acoustic bass, electric bass, and composer categories. "Swing Journal" of Japan heralded Mike Richmond as one of the finest bassists to emerge in the seventies.

Over forty of Mike's original compositions appear on the more than fifty albums he has recorded. He has performed his compositions, while with Stan Getz, on both the Tonight Show and the Dick Cavett Show.

Middle Eastern and Indian melodies and harmonies have influenced many of Mike's improvisations and compositions, and in 1980 Mike was invited to appear as a guest soloist with Ravi Shankar at a recorded concert Bombay, India (Jazzmine-Polydor 2392-523).

In addition to the Mingus Dynasty, Stan Getz, and Ravi Shankar, Mike has performed with such artists as Jack DeJohnette, Hubert Laws, Pat Metheny, Elvin Jones, John Abercrombie, Dizzy Gillespie, Billy Eckstine, Horace Silver, Gil Evans, Chet Baker, Chico Hamilton, Buddy DeFranco, Thad Jones, Hank Jones, Mel Lewis' Big Band, Glenn Miller Band, Sir Roland Hanna, Woody Herman, Toots Thielemans, Bobby Timmons, Sonny Stitt, Tommy Flanagan, Joe Henderson, Milt Jackson, Tom Harrell, Pepper Adams, Arnie Lawrence, Gabor Szabo, Roland Kirk, Randy Brecker, Mike Brecker, Phil Woods, Bill Watrous, Joe Farrell, Steve Kuhn, Jeremy Steig, Billy Hart, Dave Liebman, Bob Brookmeyer, Richie Cole, Jimmy Knepper, and Marion McPartland. Mike is presently performing solo bass concerts, and concerts with his own duo and trio.

Since 1974 Mike has been conducting a series of clinics worldwide, from Denver University to the Cairo Conservatory of Music in Egypt. The clinics include walking bass lines, as treated here in Modern Walking Bass Technique (Ped Xing Music), rhythm section concepts for bass and other instruments, soloistic concepts, musical form, melodic content, and chord substitutions. The clinics are conducted informally, with ample time for questions and answers and the natural give and take so necessary to a musician's development.

Mike Richmond received his Bachelor of Music Education Degree with classical study in bass violin (Edward Arian-Philadelphia Orchestra) from Temple University. He continued to study with Mr. Arian in graduate school. In addition to his classical studies, Mike studied jazz bass with Jimmy Garrison, the renowned bassist with John Coltrane.

Upon graduation from Temple, Mike taught music in the public school systems in New York and Pennsylvania. He has been a member of the string faculty at the State University of New York, and presently conducts clinics and teaches privately, both string and electric bass.

Affiliations include: International Society of Bassists
National Association of Jazz Educators
American Federation of Musicians

For further information on clinics and concerts, write to:
Ped Xing Music
P.O. Box 628
Englewood, New Jersey 07631

INTRODUCTION

"Walking Bass" refers to the quarter note lines played by the jazz bassist. These bass lines are constructed using scales, arpeggios, chromatic alterations and modes. The fundamental principle of a walking bass line is to establish a harmonic and steady rhythmic foundation for the jazz ensemble. This rhythmic foundation creates a pulse like that of a heart beat, pumping renewed life into the rhythm of the music. It also allows the other musicians to float along with the rhythmic undercurrent it creates.

In order to make the traditional quarter note walking bass line more interesting rhythmically, it is necessary to introduce various rhythmic elements such as skips, slurs, triplets, ties and syncopated rhythms. These are executed with various combinations of right and left hand fingerings. These added rhythmic devices punctuate the bass line and enhance the groove. It should be noted that while these figures create more percussive effects, the overall feel of the line should be smooth and even. These devices must be used at the proper tempos because if played out of context they will disturb the rhythmic flow and upset the forward motion of the line.

As we apply the various rhythmic embellishments to the walking bass line it is most important that the modern swing feel is maintained. Rhythms such as should be felt and played which is in keeping with the triplet swing feel this book emphasizes.

I chose the major and minor blues to demonstrate the walking bass line, and its rhythmic embellishments. These basic blues progressions are used with occasional chord substitutions. The bass lines in this book also contain many chromatic alterations. I have kept the basic chord symbols to demonstrate these chromatic possibilities.

More advanced chord substitutions and chromatic bass lines will be used in a later volume.

ON READING THIS BOOK

ACCIDENTAL RULES
Accidentals (♯ ♭ ♮) placed before a note are good for that bar "only." Accidentals are applied to all octaves within the bar.

FINGERINGS – CHAPTER I
In Chapter I the left hand fingerings are given for [D] Slurred Skips and [E] Triplets. In the following chapters these fingerings will be chosen by the reader.

ELECTRIC BASS FINGERINGS
When reading these bass lines on electric bass the third finger on the left hand can be used when the fourth finger is written, allowing the fourth finger to extend the range of the left hand.

PLAYING TIPS

* When first playing these bass lines use a light touch and try to get a sensitivity to the string.

* Both hands should be relaxed but firm. It will be difficult to execute the techniques in this book if both hands are tight.

* Practice slowly and gradually increase the tempo.

* To help feel the groove, practice with a metronome beating on two and four. Play with a slight accent on two and four.

* Keep both hands as close to the fingerboard as possible and avoid all unnecessary movement with either hand.

* Use open strings and octave harmonics whenever possible.

* Sustain each note as long as its given value.

* Strive for a full, rich and round tone, with clarity.

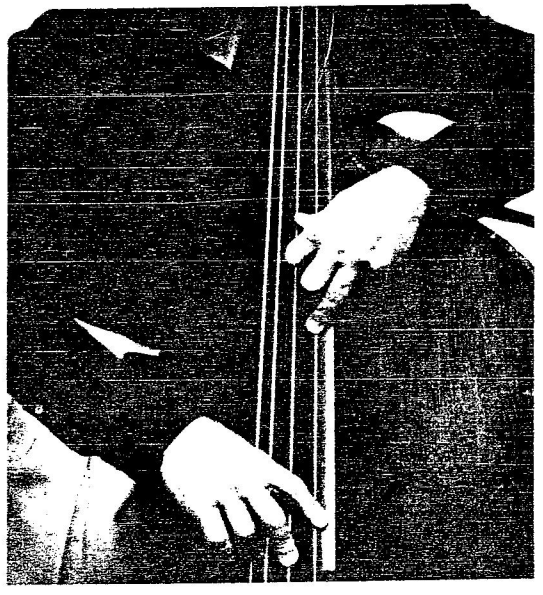
* Practice in front of a mirror to observe proper right and left hand technique.

PROPER TECHNIQUE FOR PLAYING THE BASS VIOLIN

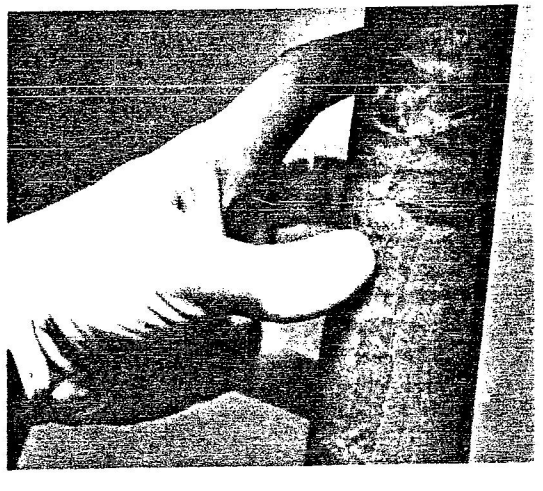
Left Hand and Arm Positions

The left arm is almost parallel to the ground, allowing the left hand to be placed properly over the fingerboard.

In thumb position never rest the left arm on the shoulder of the bass. Only the 1st, 2nd, & 3rd fingers of the left hand are used in thumb position.

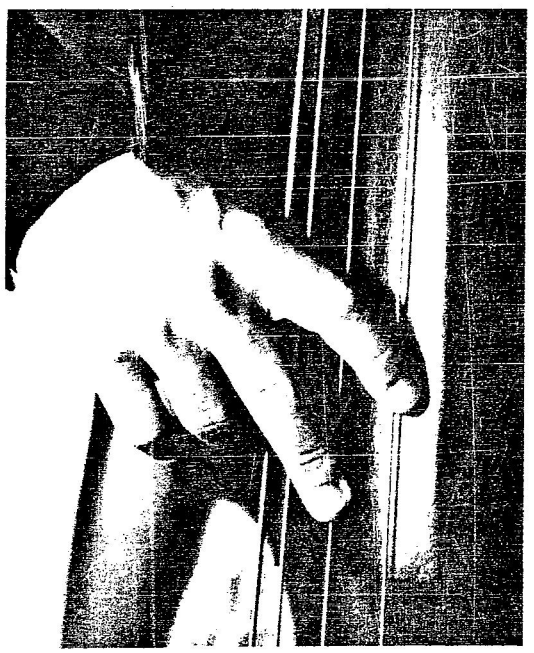


Position of the thumb behind the fingerboard.



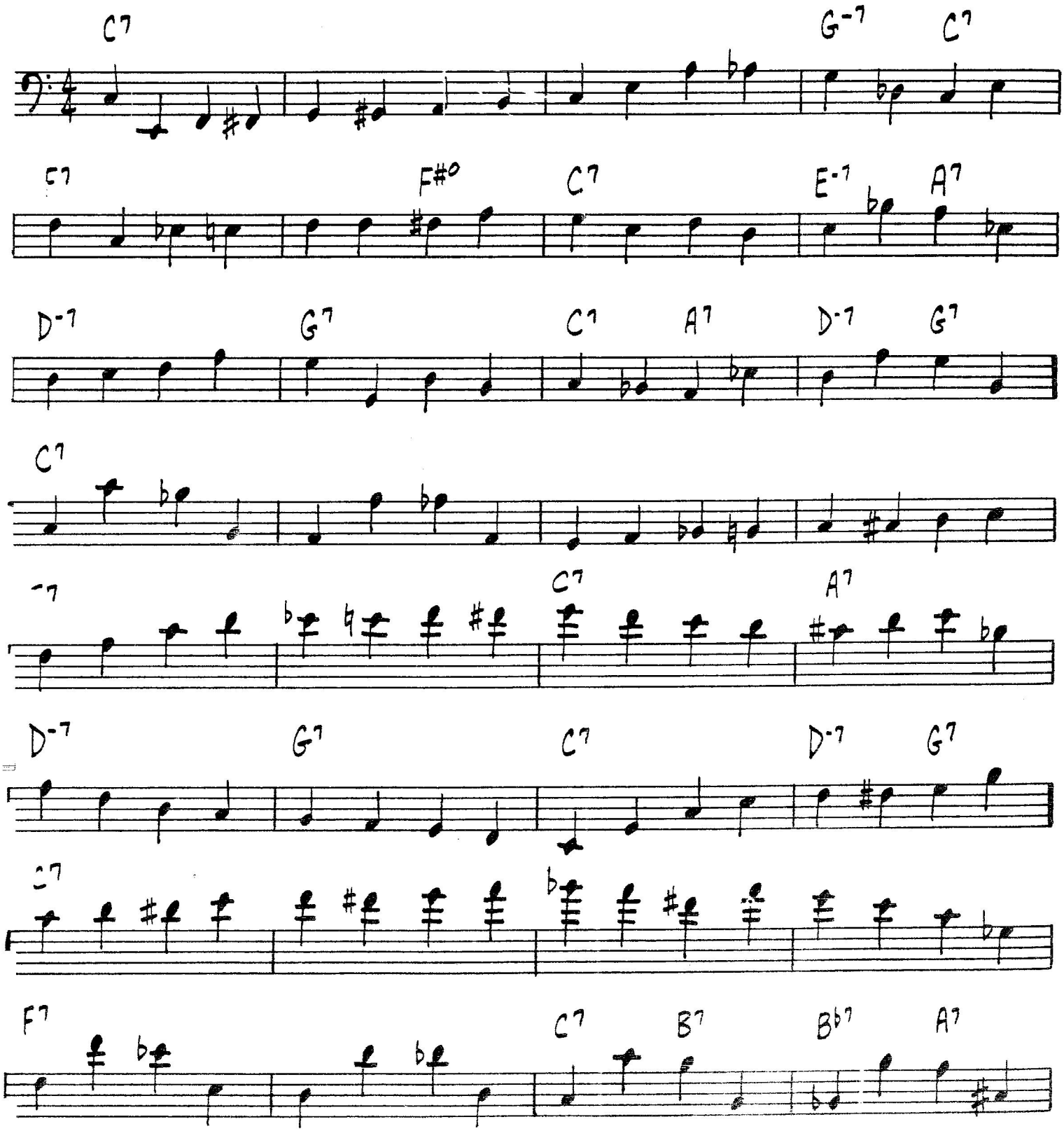
Right Hand Technique

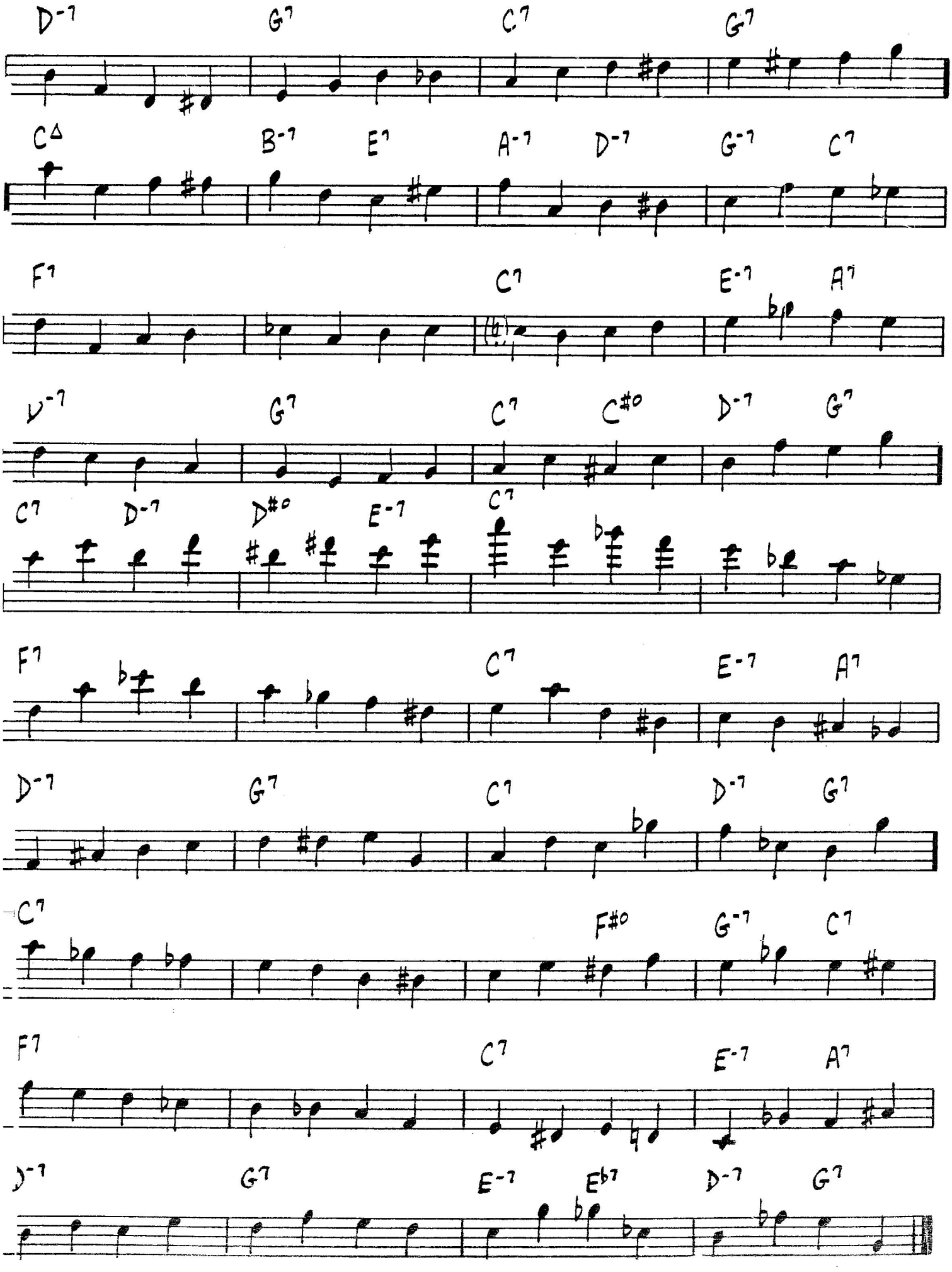
To execute the rhythmic techniques in this book the use of the 1st and 2nd fingers on the right hand is necessary. They are alternated on the same string and adjacent strings.



A

I


C7
G-7
C7
F7
F#o
C7
E-7
A7
D-7
G7
C7
A7
D-7
G7
C7
-7
C7
A7
D-7
G7
C7
D-7
G7
C7
F7
C7
B7
B♭7
A7


D-7 G7 C7 G7
CΔ B-7 E7 A-7 D-7 G-7 C7
F7 C7 E-7 A7
V-7 G7 C7 C#o D-7 G7
C7 D-7 D#o E-7 C7
F7 C7 E-7 A7
D-7 G7 C7 D-7 G7
C7 F#o G-7 C7
F7 C7 E-7 A7
D-7 G7 E-7 Eb7 D-7 G7

B

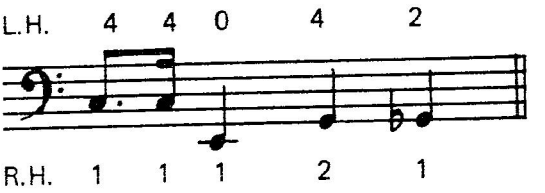
SKIPS

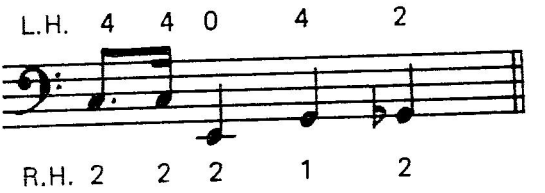
The skip is the sixteenth note of the dotted-eighth sixteenth note figure and has the feeling of a person skipping from one step to the next.

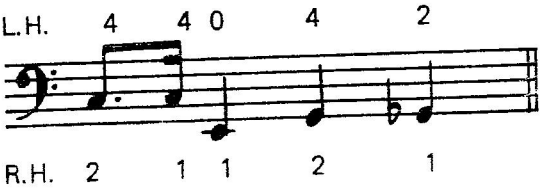
The skip should be played clearly and perfectly in meter, with a slight accent. When playing skips it is important to remember that they should add to the groove and give momentum to the line. The skip should never be rushed which would result in rushing the tempo.

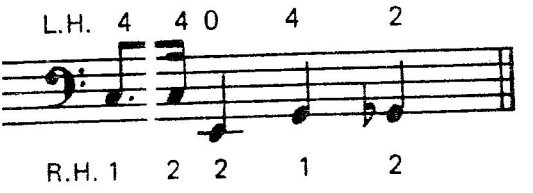
As already mentioned, the figure is played to create a triplet swinging motion.

The following examples demonstrate alternate fingerings for the 1st and 2nd fingers of the right hand. Note that the same finger on the right hand is used when the skip approaches the following note from the string above.

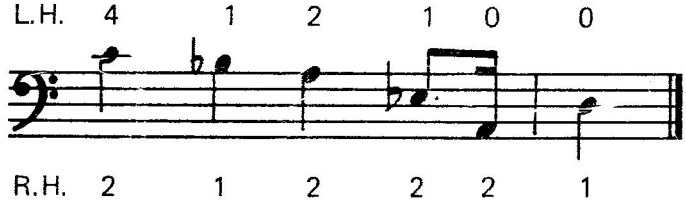


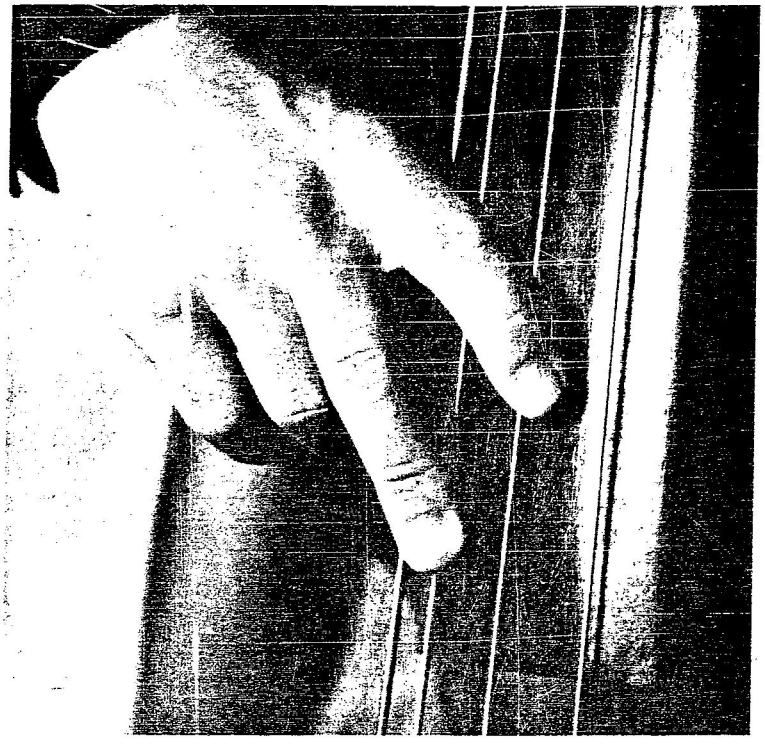




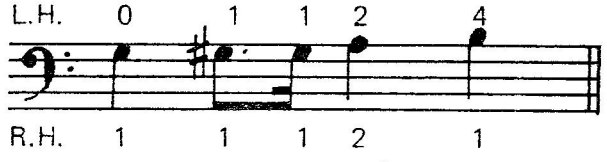


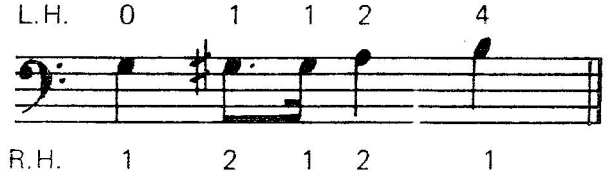
When the skip precedes a note from the string below, the 1st and 2nd fingers of the right hand can be used to play the skip and the following note.

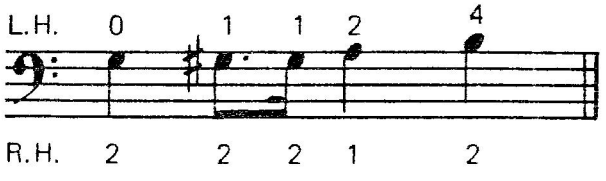


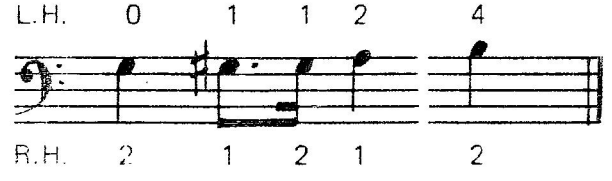


When a skip stays on the same string different combinations of the 1st and 2nd fingers of the right hand are used.

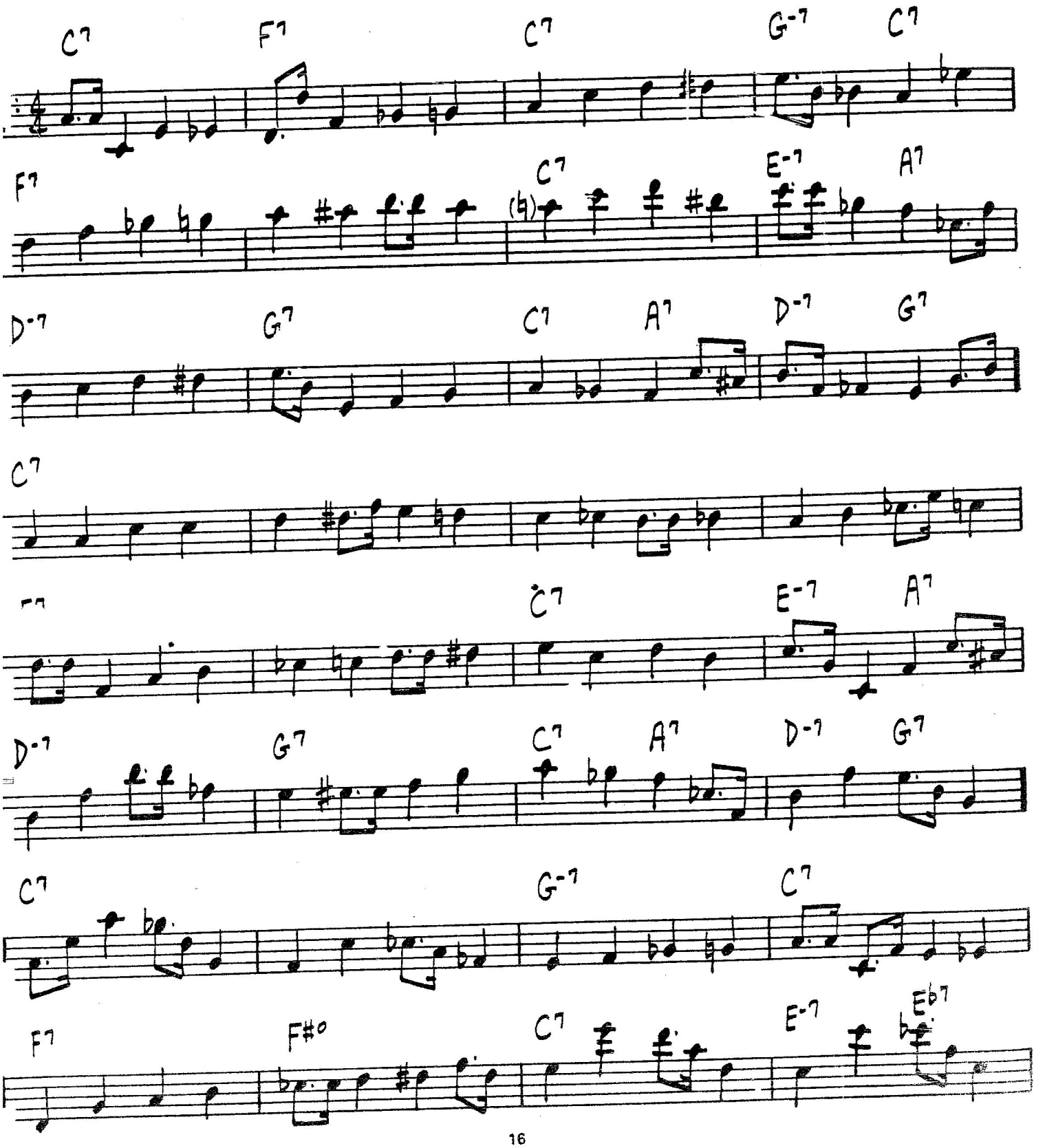


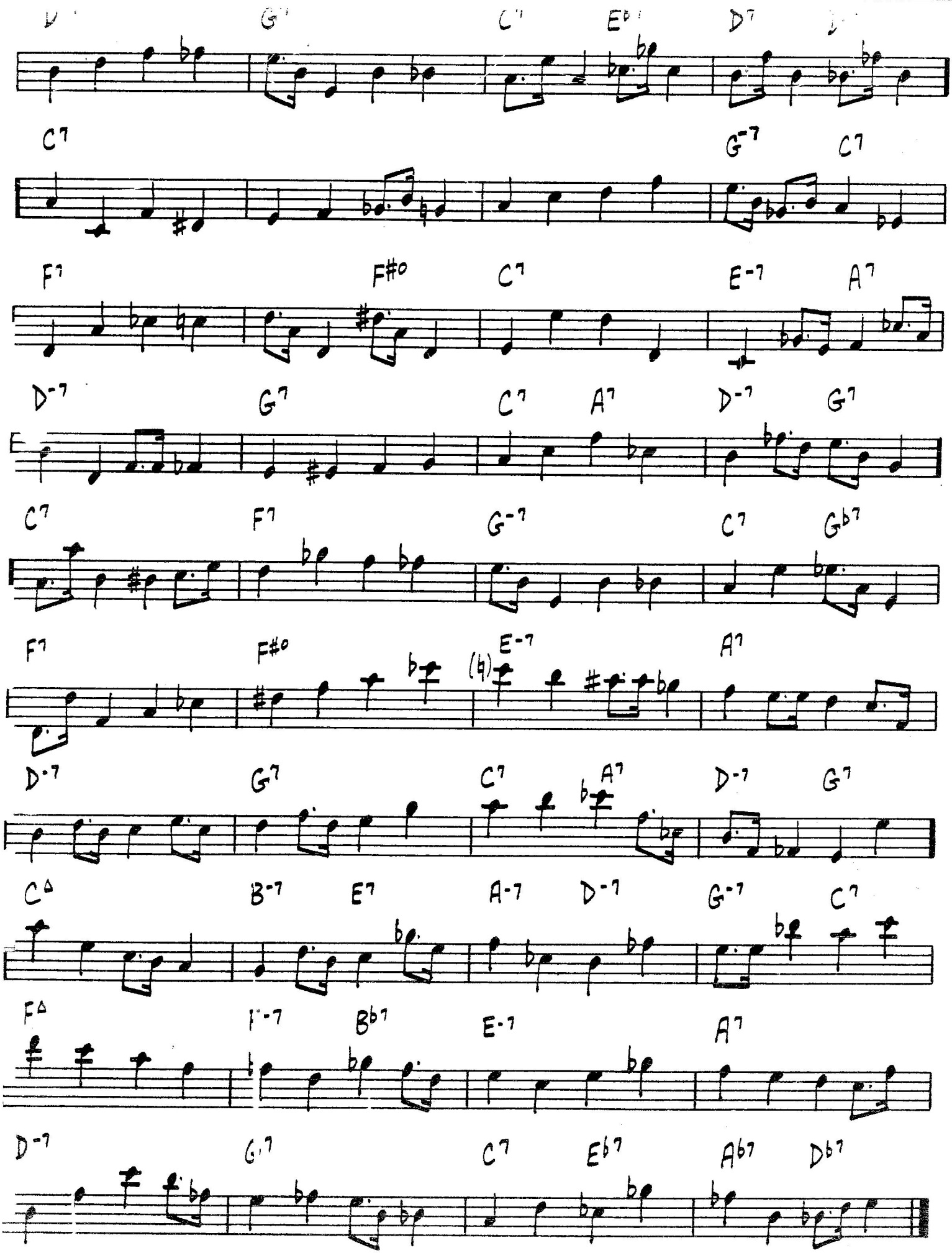






B


C7 F7 C7 G-7 C7
F7 C7 E-7 A7
D-7 G7 C7 A7 D-7 G7
C7
F7 C7 E-7 A7
D-7 G7 C7 A7 D-7 G7
C7 G-7 C7
F7 F#o C7 E-7 Eb7


G7
C7
Eb7
D7
C7
G-7
C7
F7
F#o
C7
E-7
A7
D-7
G7
C7
A7
D-7
G7
E
C7
F7
G-7
C7
Gb7
F7
F#o
E-7
A7
D-7
G7
C7
A7
D-7
G7
CΔ
B-7
E7
A-7
D-7
G-7
C7
FΔ
F-7
Bb7
E-7
A7
D-7
G7
C7
Eb7
Ab7
Db7

C

GHOST SKIPS

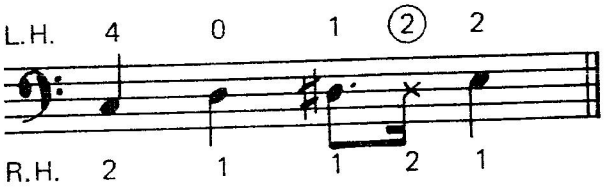
Ghost skips are rhythmically played like skips but do not have a definite pitch. They have a very crisp sound of a snap or a click, creating a very percussive effect.

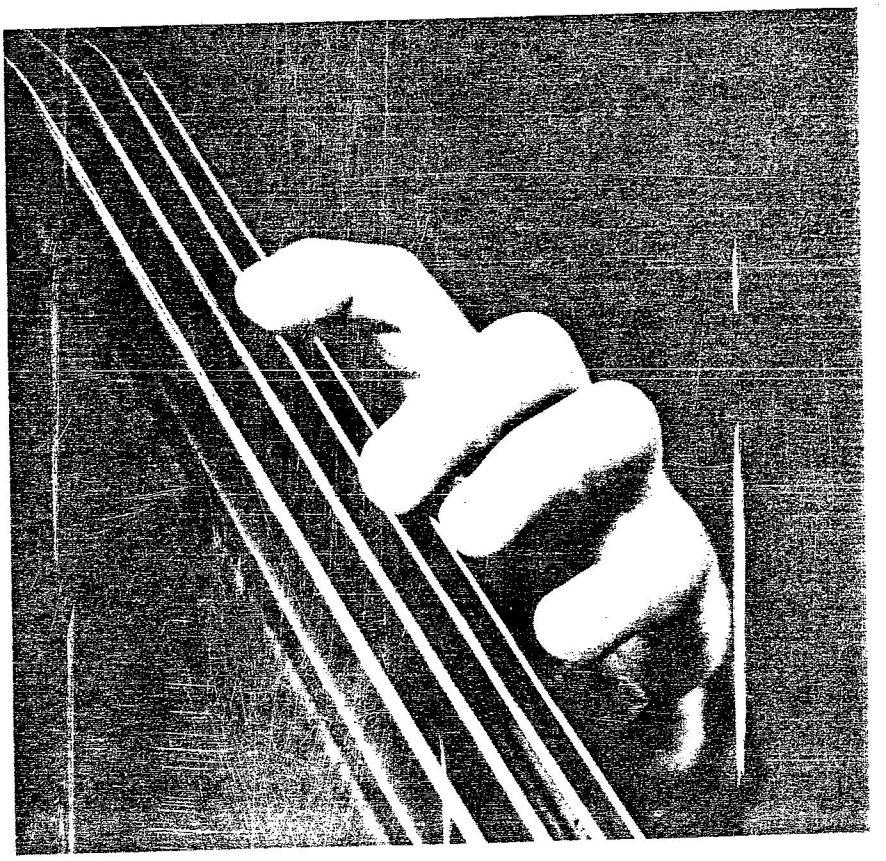
When the ghost skip is played on the same string or on the string above the following note, the left hand applies slight pressure (the left hand does not press the string completely to the fingerboard) to the open (ghost) string with the same finger to be used on the following note.

The ghost skip is marked with an "X" on the staff for the open string that is ghosted. In the following examples the left hand fingering for the ghost skip is marked inside a circle. Right hand fingerings for the ghost skip are the same as for the skip.

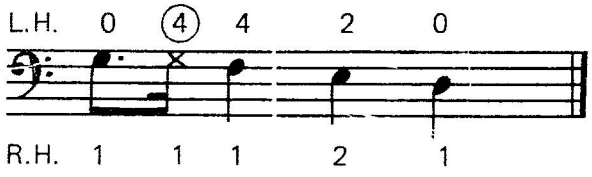
This example demonstrates the ghost skip on the same string as the following note.

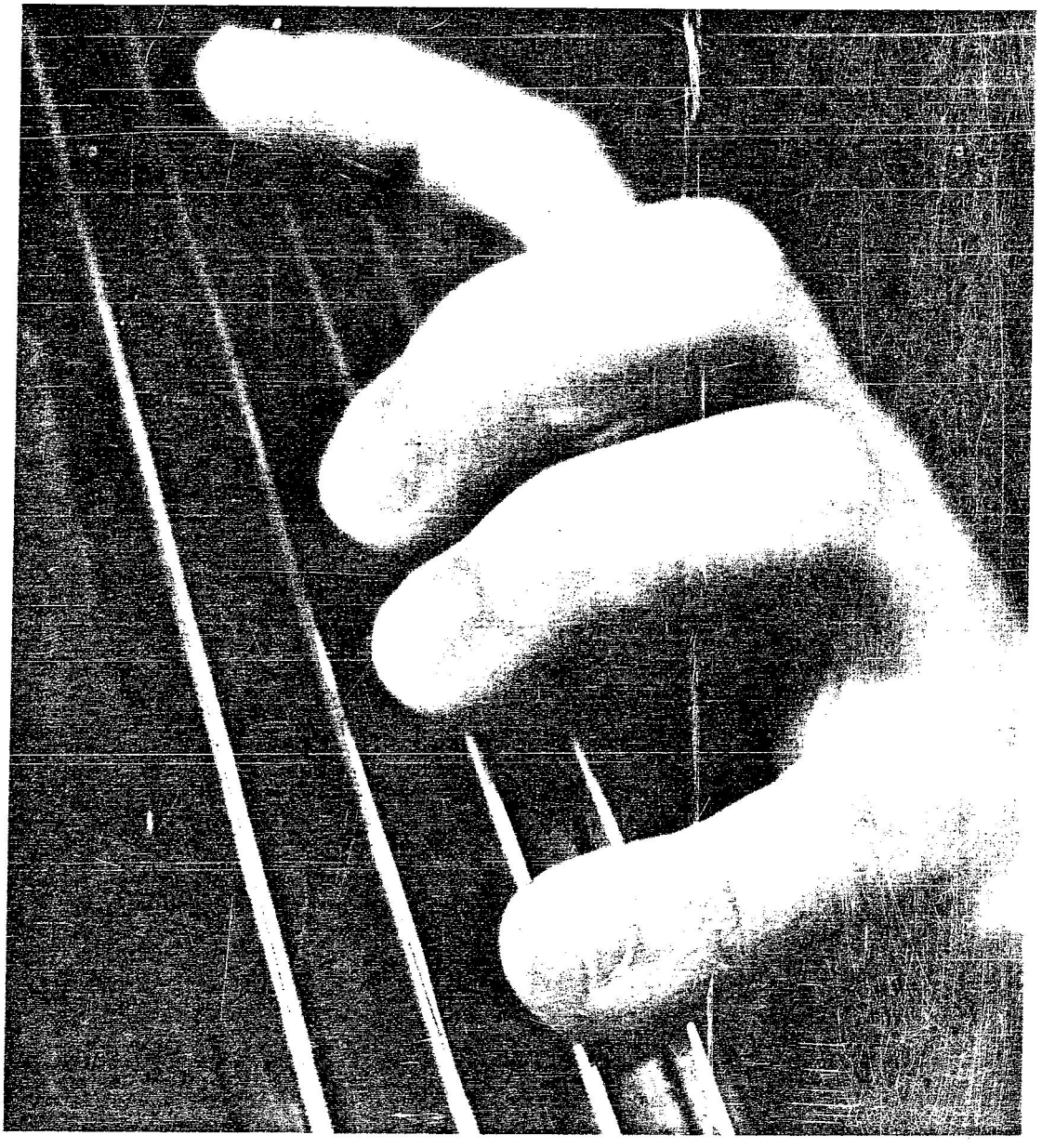
The 2nd finger of the left hand applies slight pressure to the D string before fingering the E on the same string.



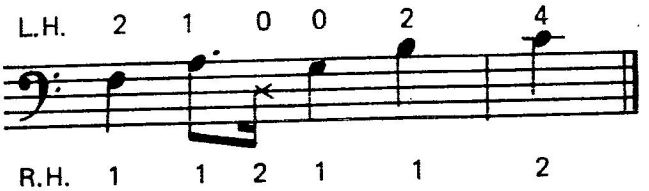


The 4th finger of the left hand applies slight pressure to the G string at the first joint. This allows the 4th finger to be in position to finger the F on the D string without excess movement from the ghosted string.





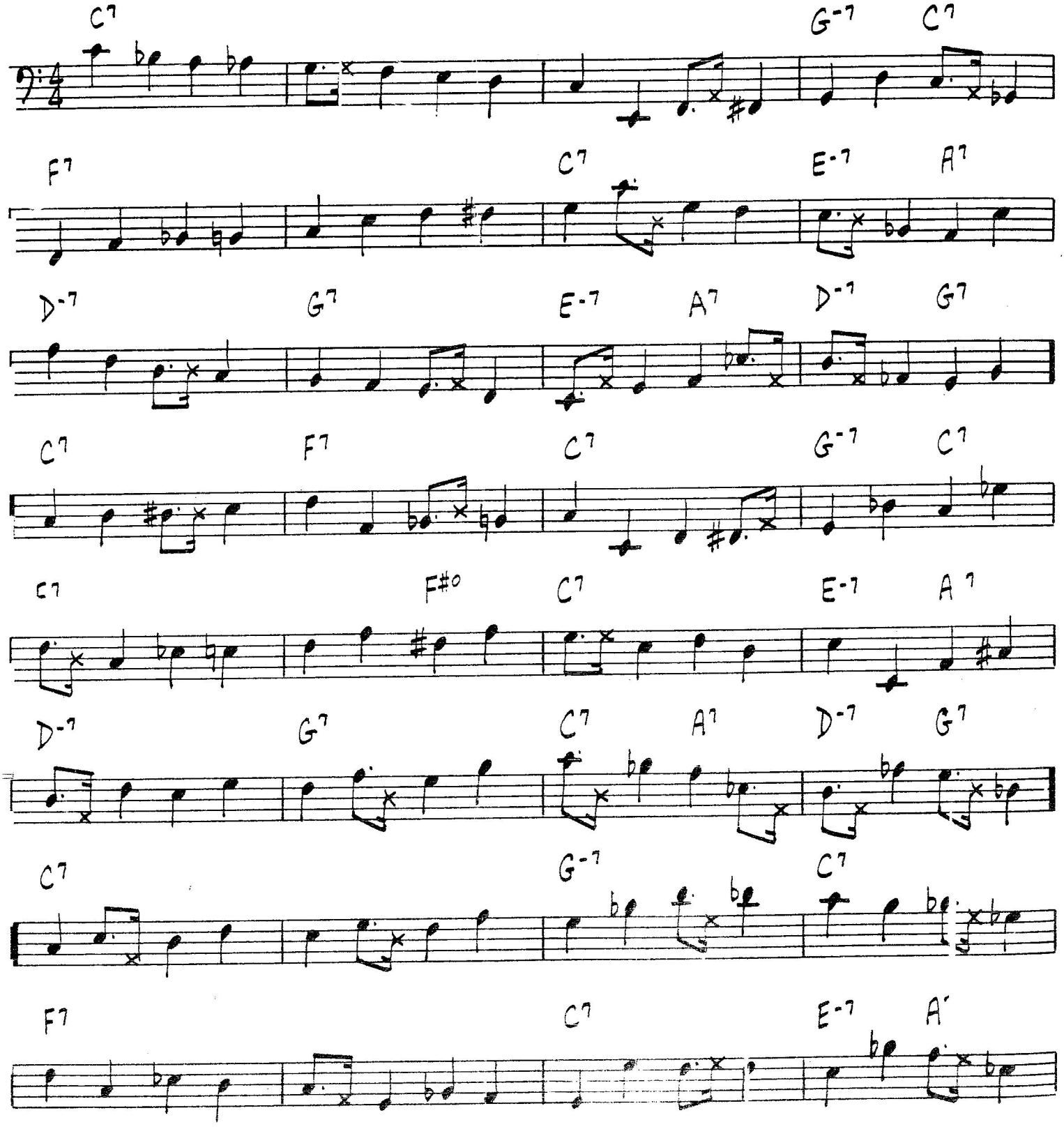
This example demonstrates the ghost skip on the string below the following note.

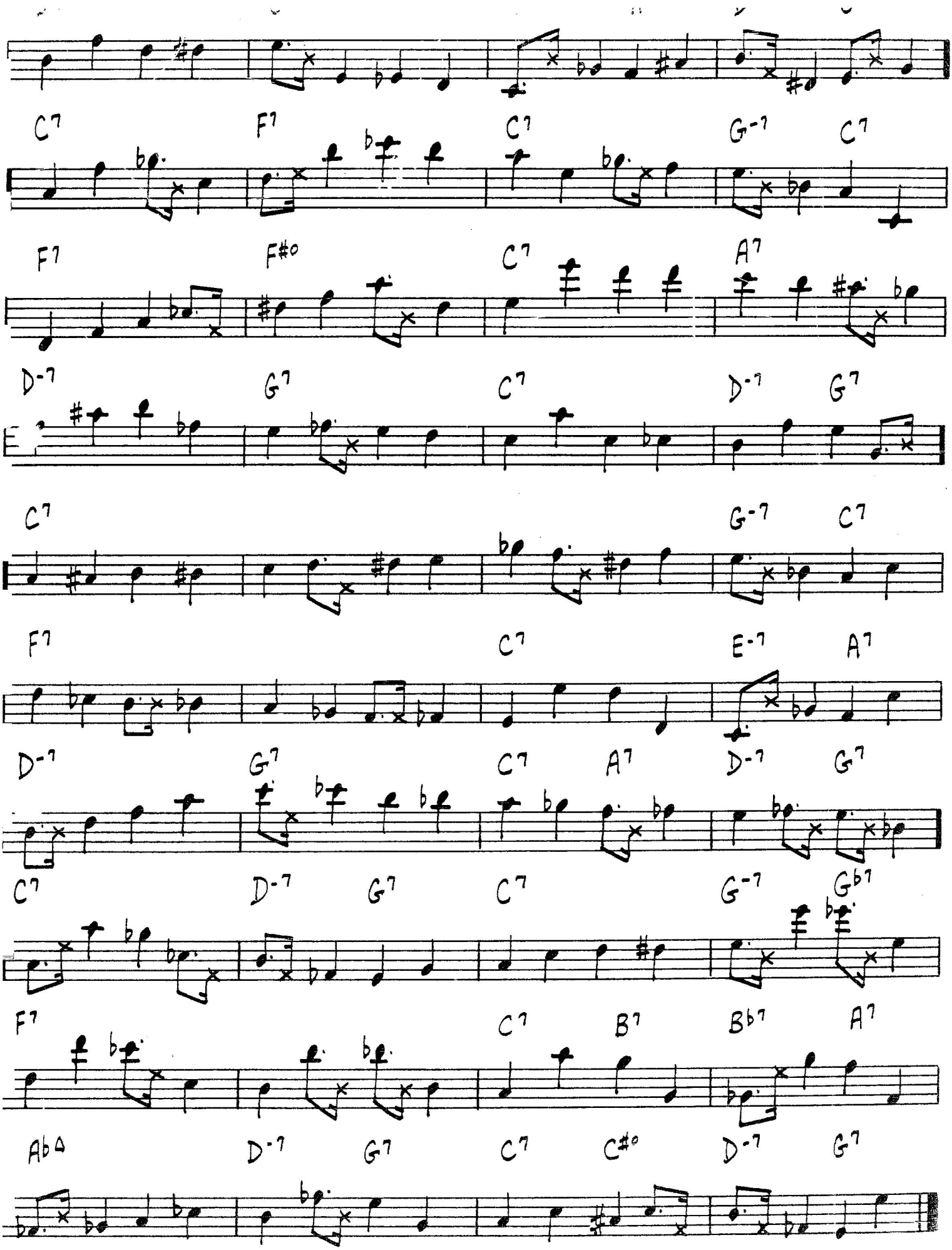


The 2nd finger of the right hand picks the open D (ghost) string.

In the same motion, the side of the 1st finger on the right hand immediately applies pressure to the D string, cutting off the tone as it picks the following open G string.

C


C7
G-7 C7
F7
C7 E-7 A7
D-7 G7 E-7 A7 D-7 G7
C7 F7 C7 G-7 C7
C7 F#o C7 E-7 A7
D-7 G7 C7 A7 D-7 G7
C7 G-7 C7
F7 C7 E-7 A7


C7 F7 C7 G-7 C7
F7 F#o C7 A7
D-7 G7 C7 D-7 G7
C7 G-7 C7
F7 C7 E-7 A7
D-7 G7 C7 A7 D-7 G7
C7 D-7 G7 C7 G-7 Gb7
F7 C7 B7 Bb7 A7
Ab△ D-7 G7 C7 C#o D-7 G7

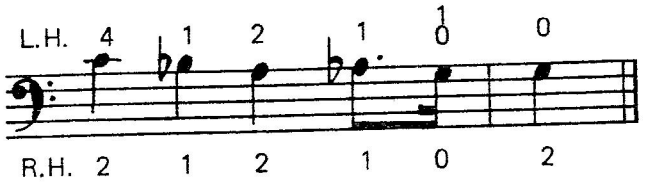
D

PULL-OFF SKIPS; SLURRED SKIPS; SYNCOPATED RHYTHMS

PULL-OFF SKIPS

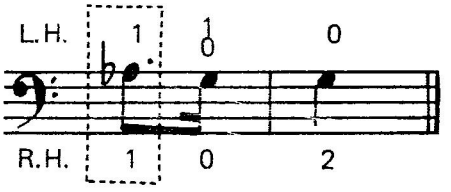
A pull-off skip is a note picked with the left hand only. One way to execute a pull-off is by picking the sixteenth note (open string) after fingering the dotted eighth note on the **same string**. After the pull-off, the following note (the same open string) is picked with the right hand.

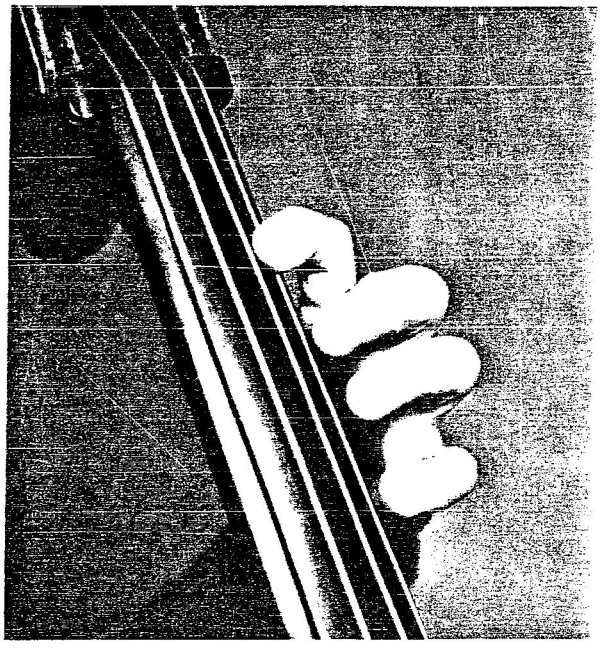
In the following example $\overset{1}{0}$ indicates the 1st finger of the left hand picking the open G string.



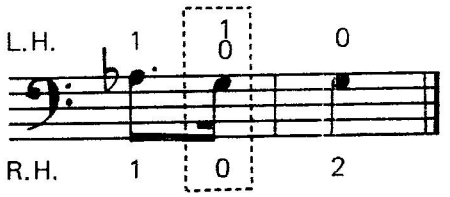
The following sequence of pictures demonstrates the movements required to execute a pull-off, and should be thought of as one fluid motion.

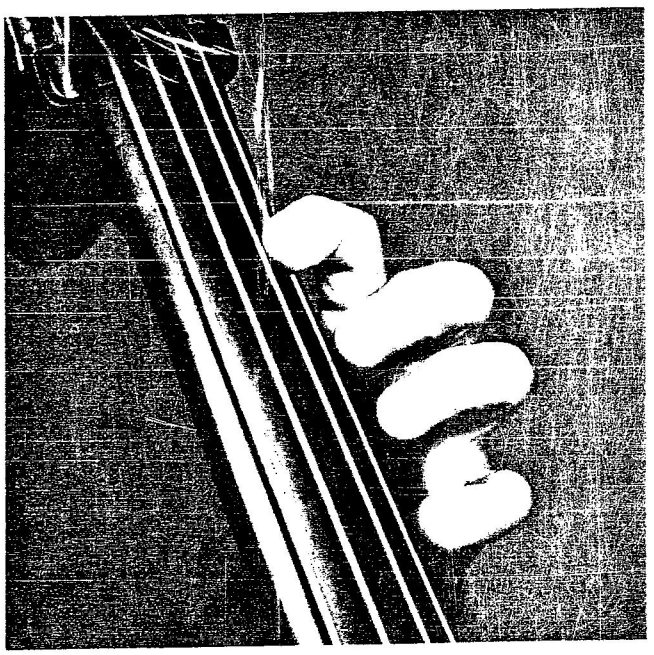
The 1st finger of the left hand fingers the Ab on the G string as the 1st finger of the right hand picks the G string.

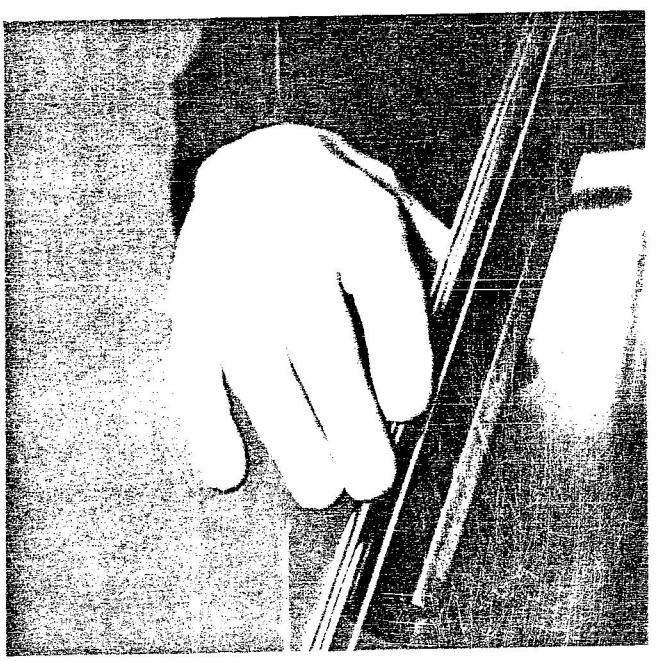




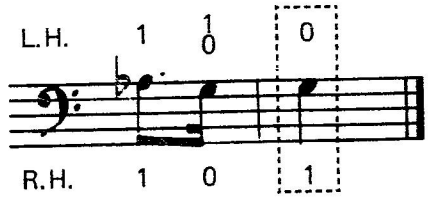
The 1st finger of the left hand picks the G string as the right hand lifts off the G string.

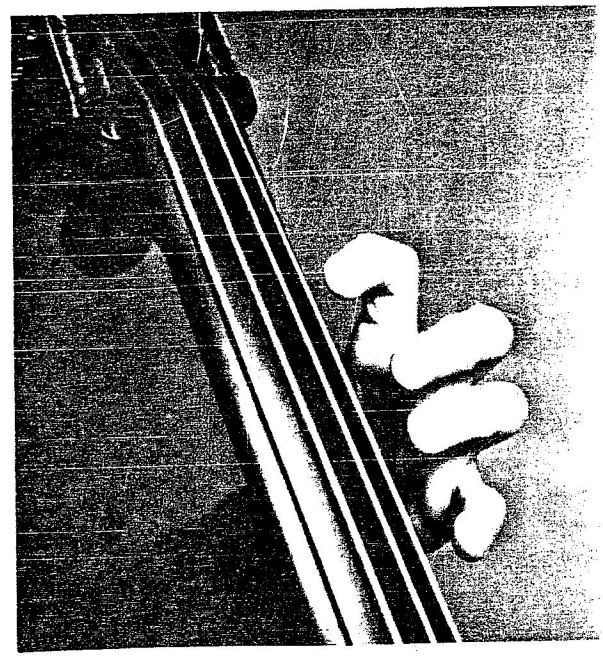






The pull-off is completed with the 1st finger of the right hand picking the open G string.



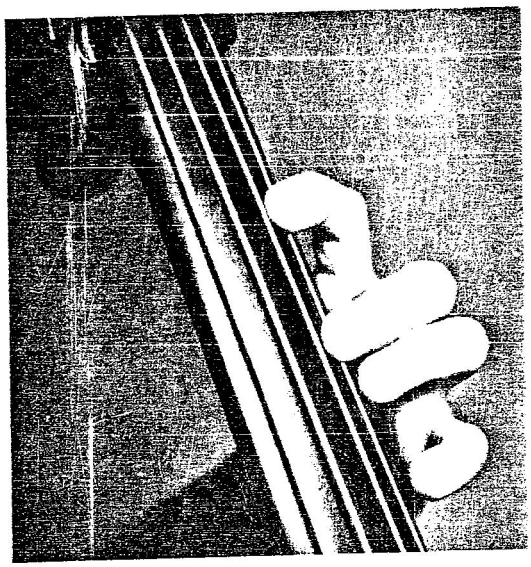


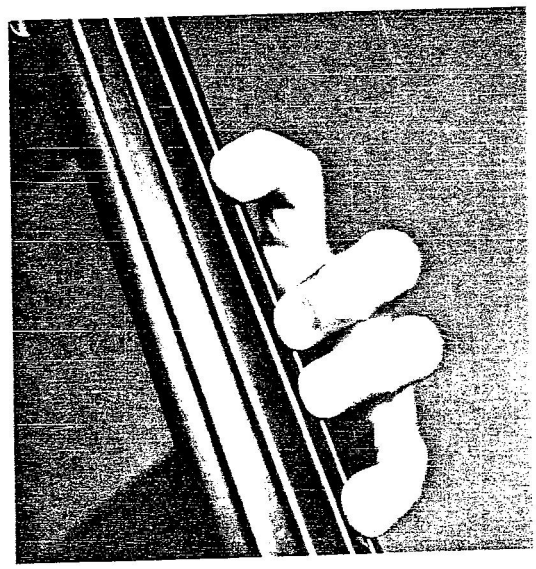
The pull-off is most commonly used on the G string but it is also possible on the D and A strings. Pull-offs are not used on the E string because it is difficult to achieve the proper clarity due to the thickness of the string.

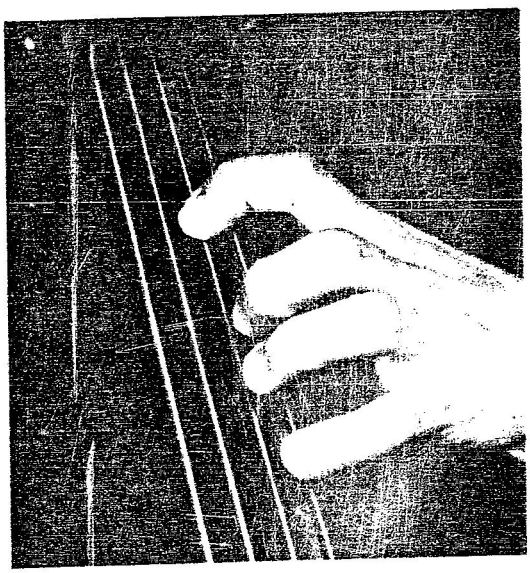
The 1st, 2nd, and 4th fingers of the left hand are used for pull-offs, but only the tips of the fingers are used on the D and A strings to avoid hitting the adjacent strings.

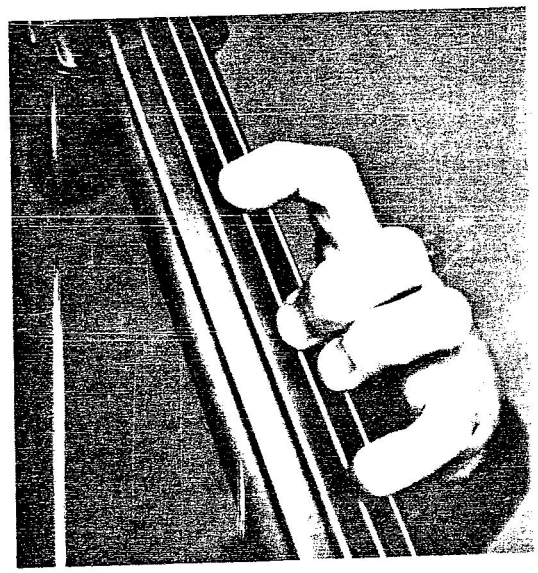
Pull-offs from the D and A strings are executed with the same left and right hand movements as the pull-off on the G string.

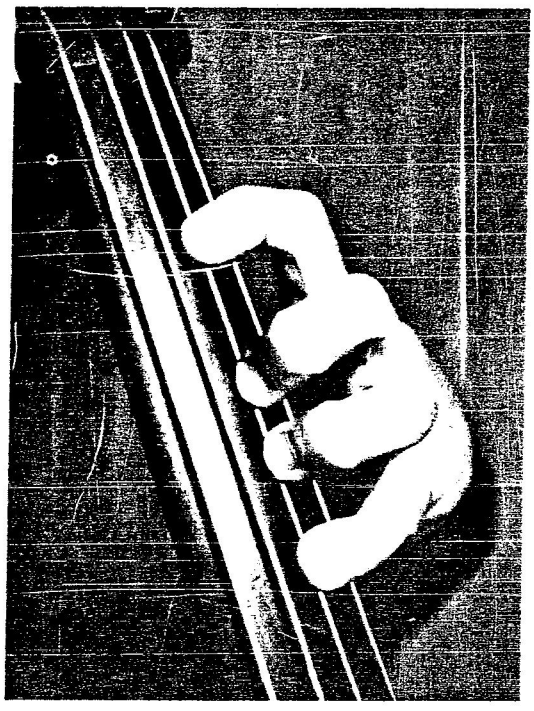
The following pictures demonstrate other positions of the left hand when pulling-off **on** the same string.

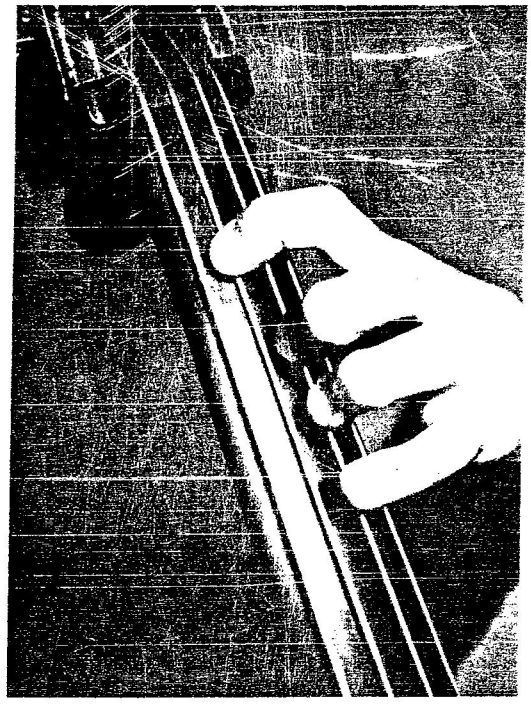


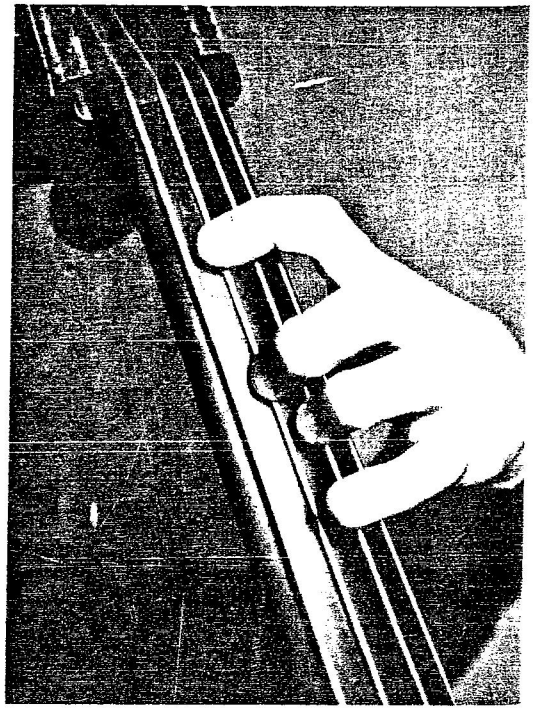


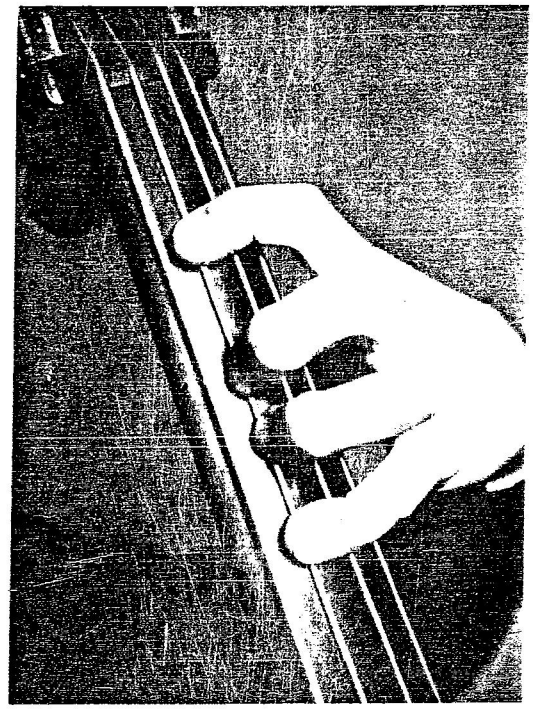






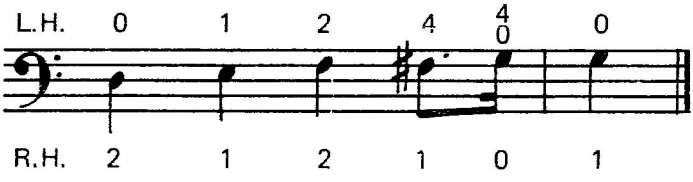






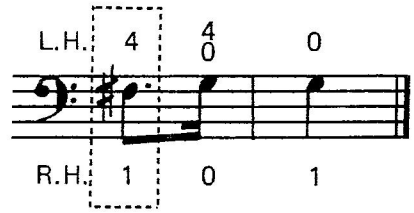
Pull-off skips are also played from the D string to the G string. They are executed with the left hand picking the G string after fingering a note on the D string.

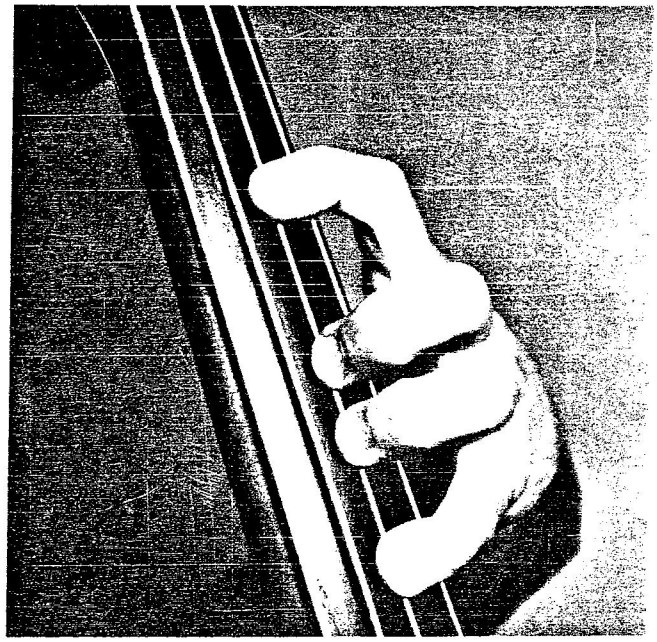
In this example, the left hand fingers the F#on the D string with the 4th finger, then picks the G string with the same finger.

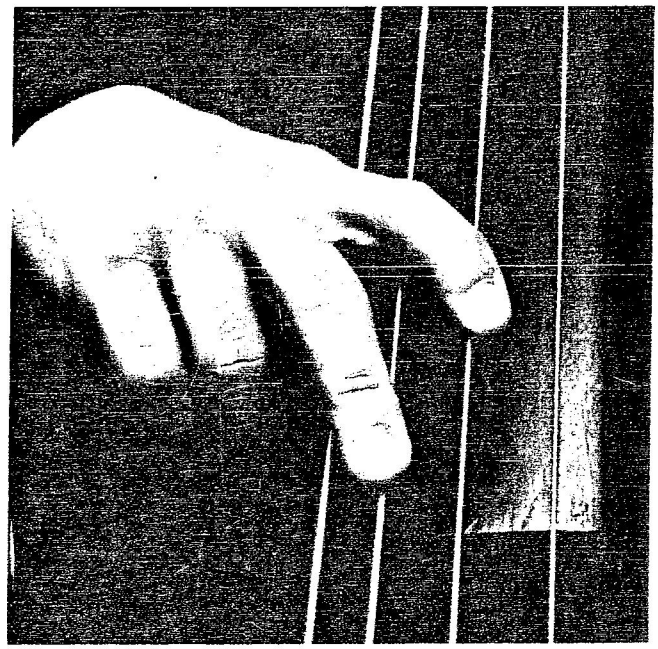


The following sequence of pictures demonstrates the movements required to execute this type of pull-off.

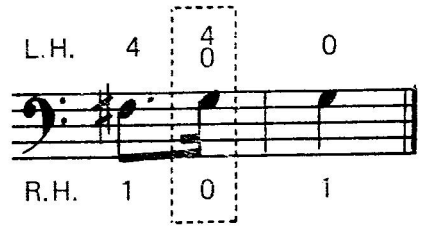
The 4th finger on the left hand fingers the F# on the D string as the 1st finger on the right picks the D string.

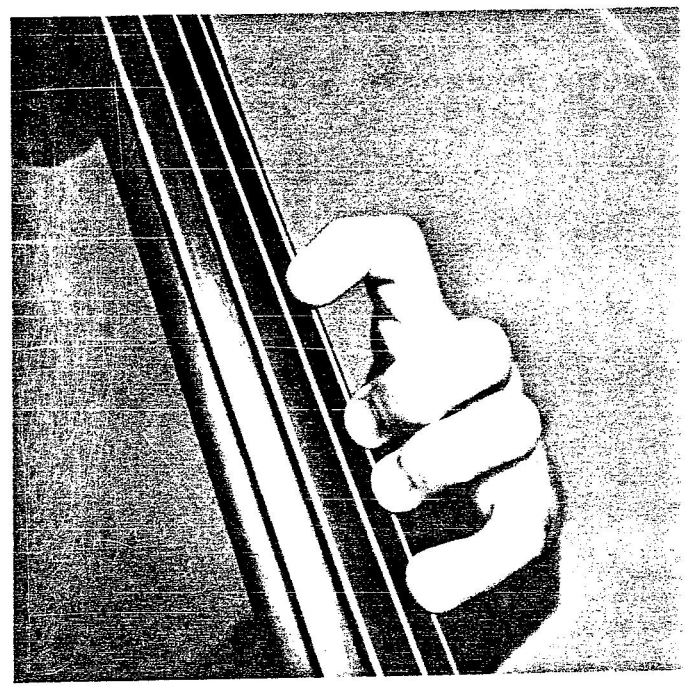




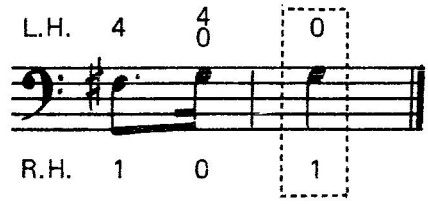


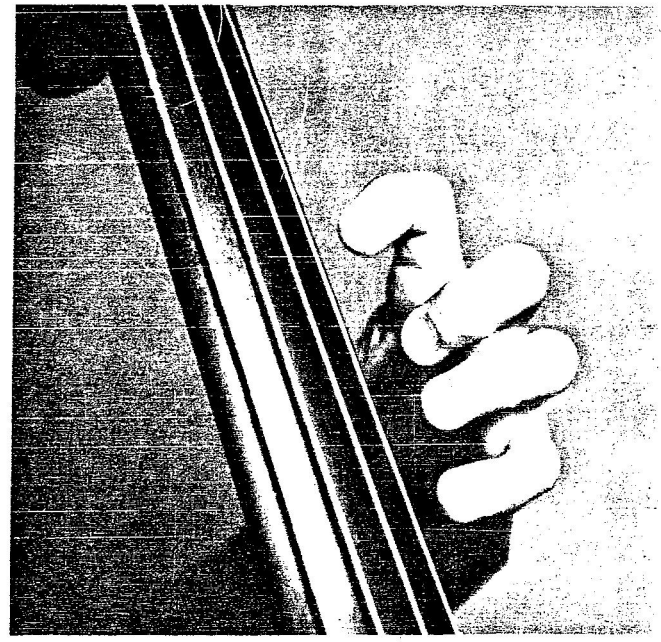
After fingering the F# on the D string, the 4th finger on the left hand picks the G string as it slides across, with the right hand lifting off the D string in the same motion.



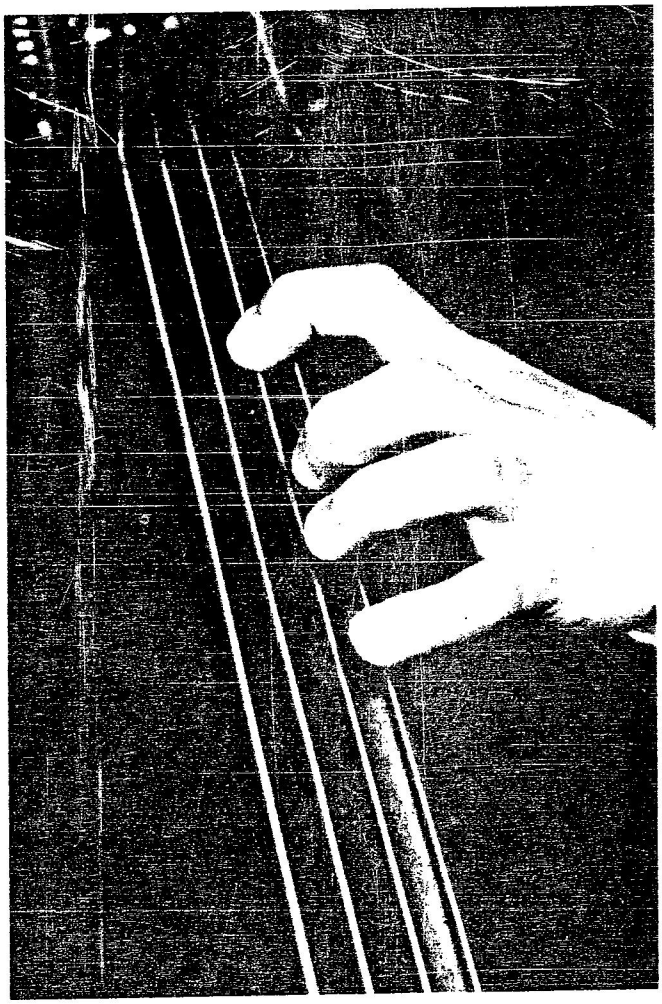


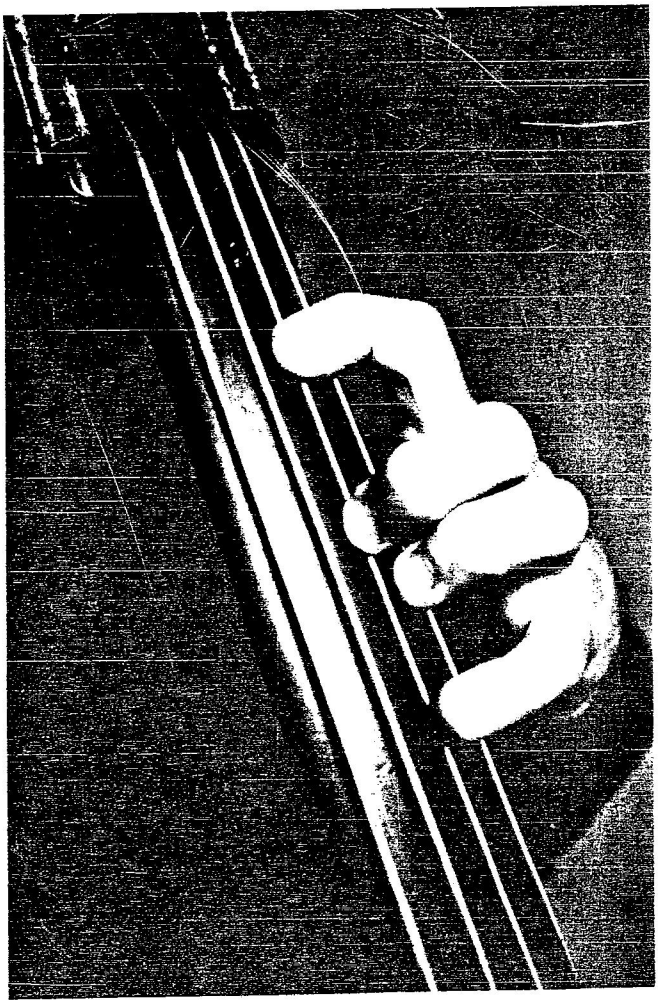
This type of pull-off is completed with the 1st finger of the right hand picking the open G string following the skip. As it picks the G string it also presses against the open D string to deaden it.





The 1st and 2nd fingers of the left hand are also used to pull-off **from** the D string.



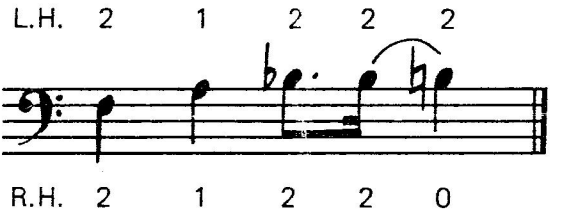


SLURRED SKIPS

A slur indicates when tones are connected smoothly without a break. A slurred skip is a skip that is slurred to the following note.

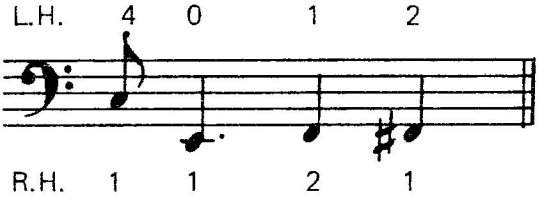
When the same finger on the left hand is marked over notes connected by a slur, they are played by picking the sixteenth note with the right hand and then sliding the sixteenth note with the left hand to the following note without picking it with the right hand.

In this examp e, the 2nd finger of the left hand slides from the Bb tc the B♮. The right hand does not pick the B♮.

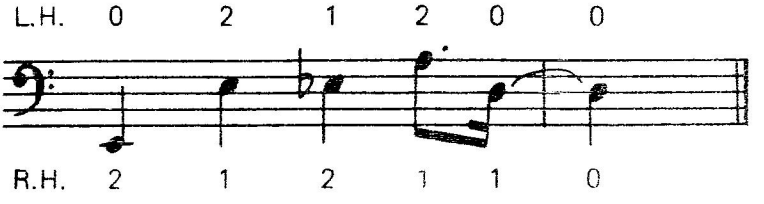


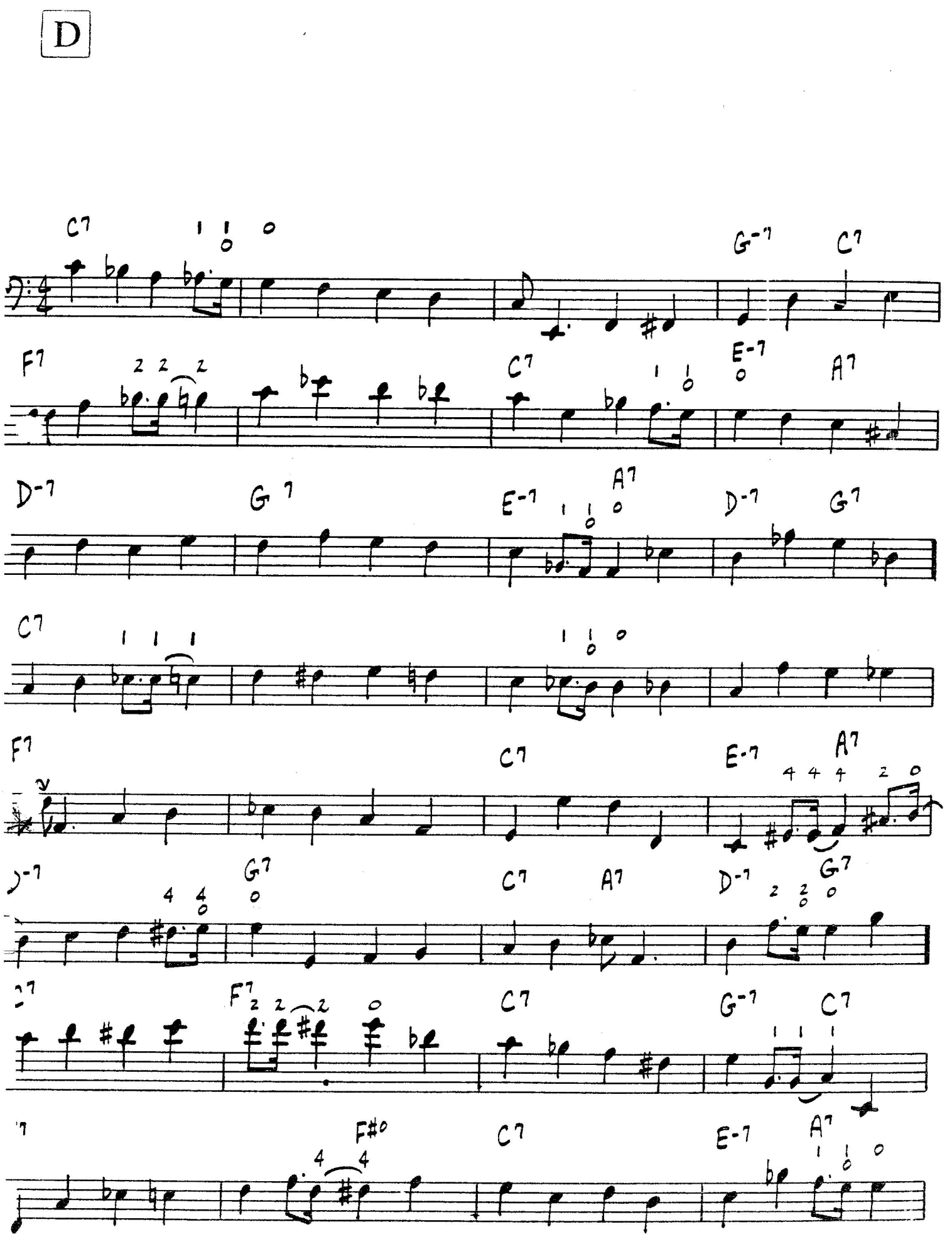
SYNCOPATED RHYTHMS

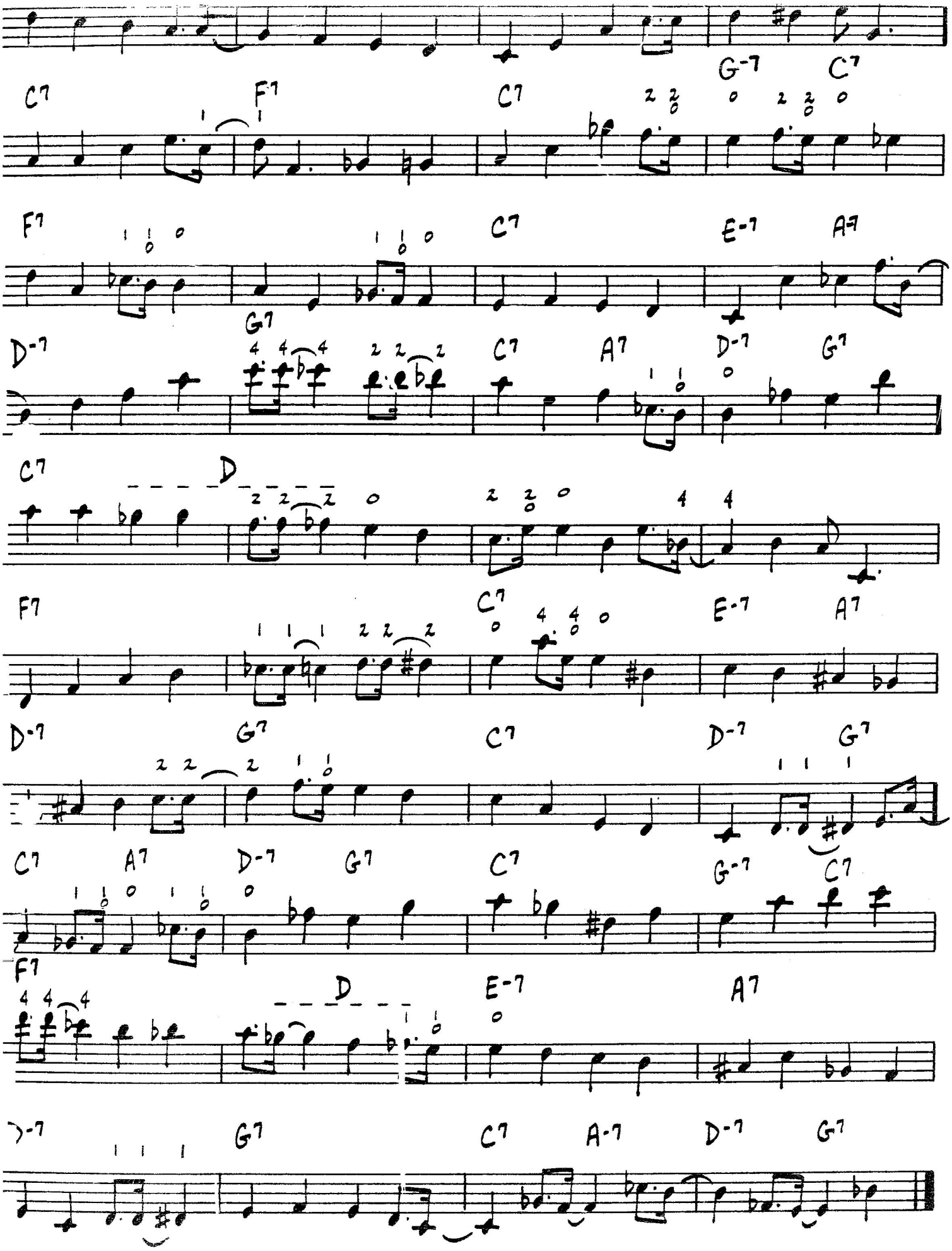
The figures and are common rhythmic alterations which suspend the time briefly. These syncopated rhythms give the feeling of anticipation and create tension which is resolved when the walking line is continued.



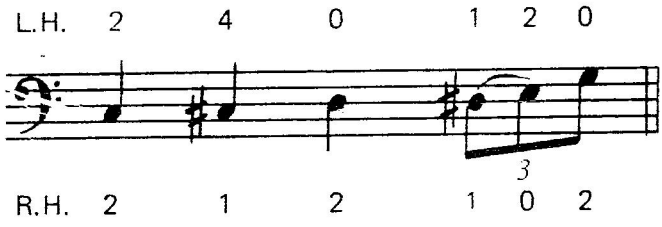
When the curved line (not to be confused with the slur) connects two similar tones they are said to be tied. Notes that are tied are equal to their united time value. The right hand does not pick the second note of a tie.



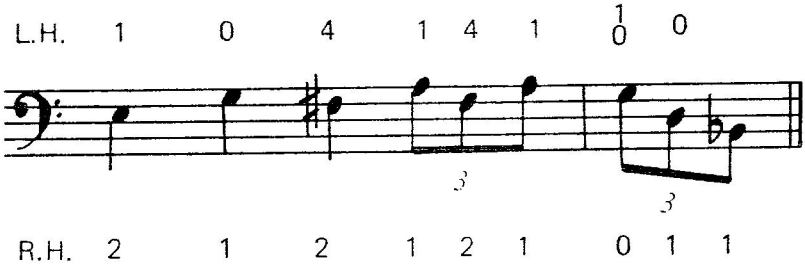

D
C7
G-7
C7
F7
C7
E-7
A7
D-7
G7
E-7
A7
D-7
G7
C7
F7
C7
E-7
A7
D-7
G7
C7
A7
D-7
G7
F7
C7
G-7
C7
F#o
C7
E-7
A7


G-7 C7
C7 F7 C7
F7 C7 E-7 A7
G7
D-7 C7 A7 D-7 G7
C7 D
F7 C7 E-7 A7
D-7 G7 C7 D-7 G7
C7 A7 D-7 G7 C7 G-7 C7
F7 D E-7 A7
G7 C7 A-7 D-7 G7

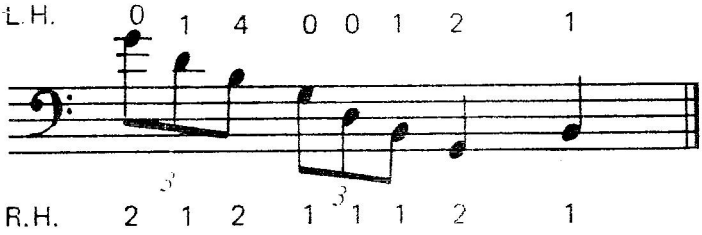
When playing triplets in the walking bass line, **slurs** can be used. In this example the right hand does not pick the second note of the slur as the left hand fingers both notes. This is also known as hammering a note.



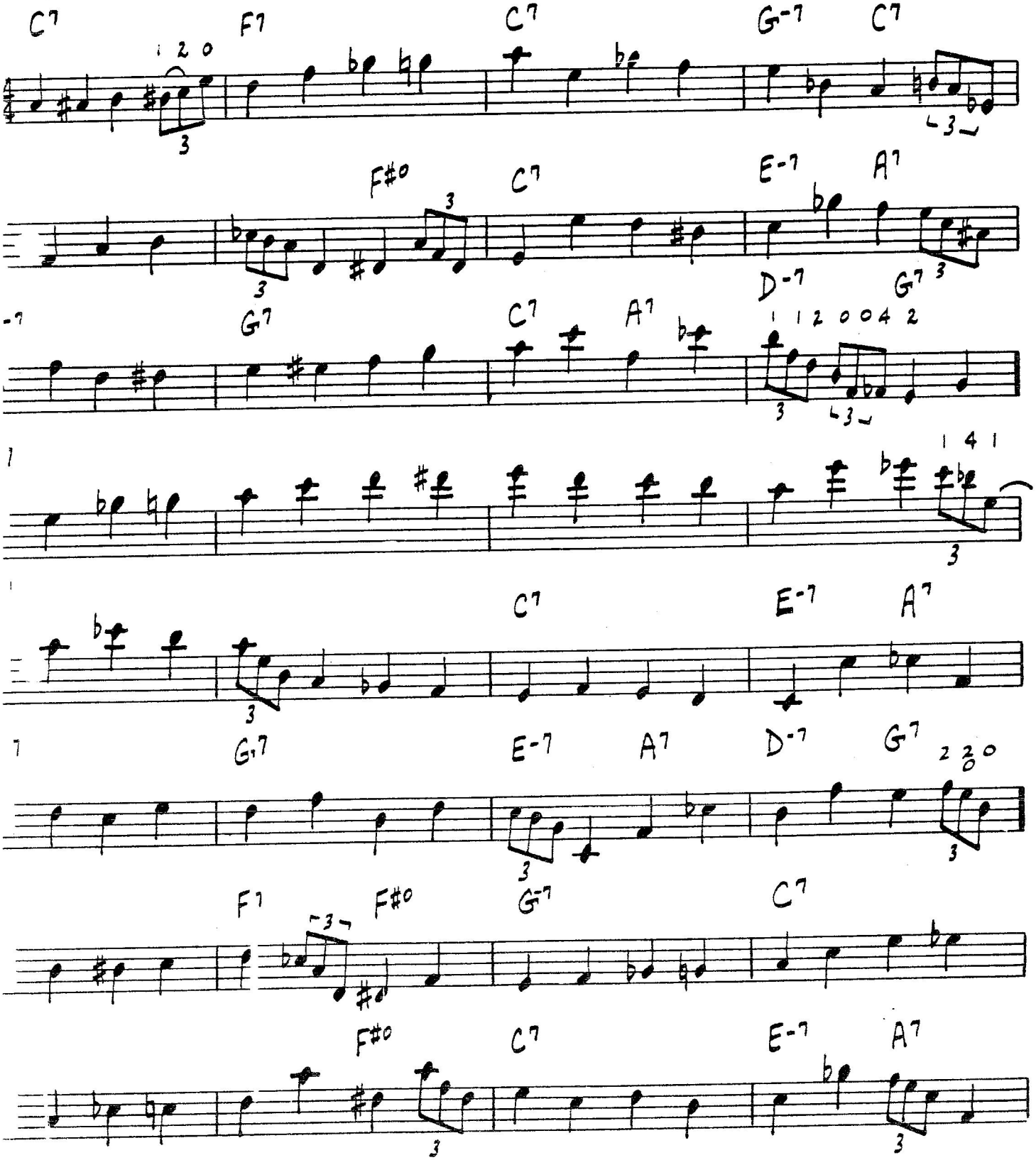
PULL-OFFS are used in triplets and can be played over the bar line.

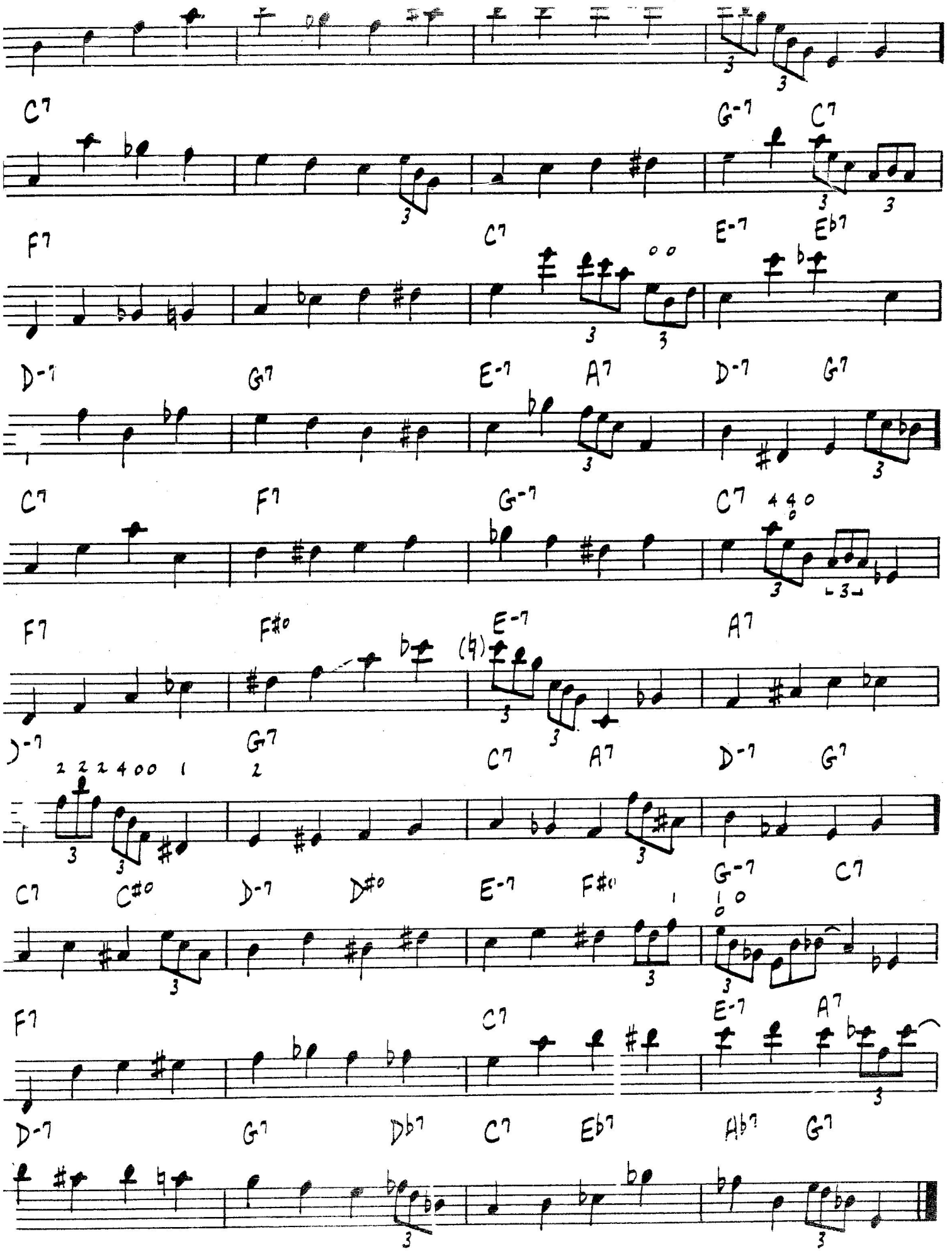


ARPEGGIOS are often incorporated into triplets using open strings whenever possible.



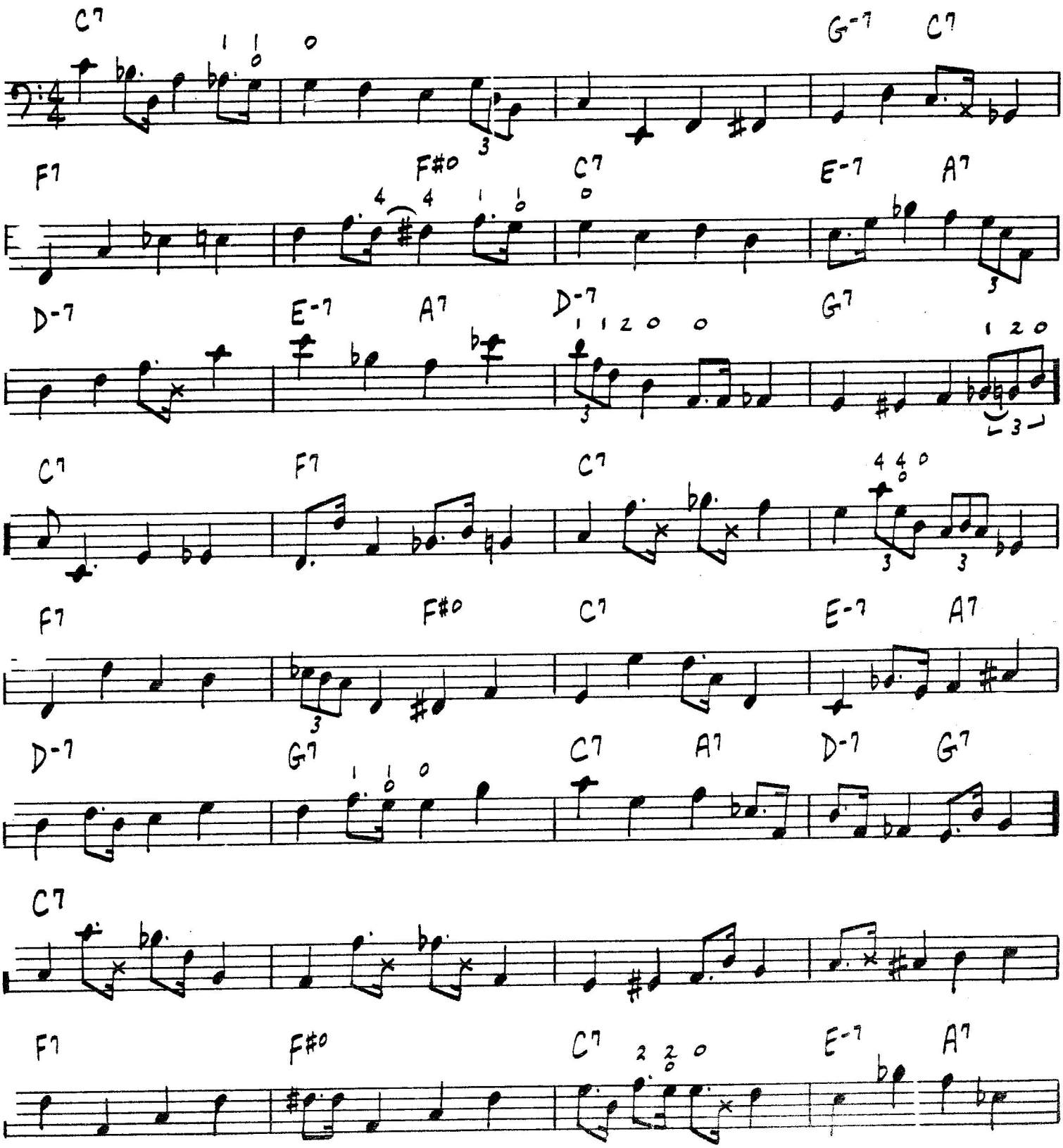
E

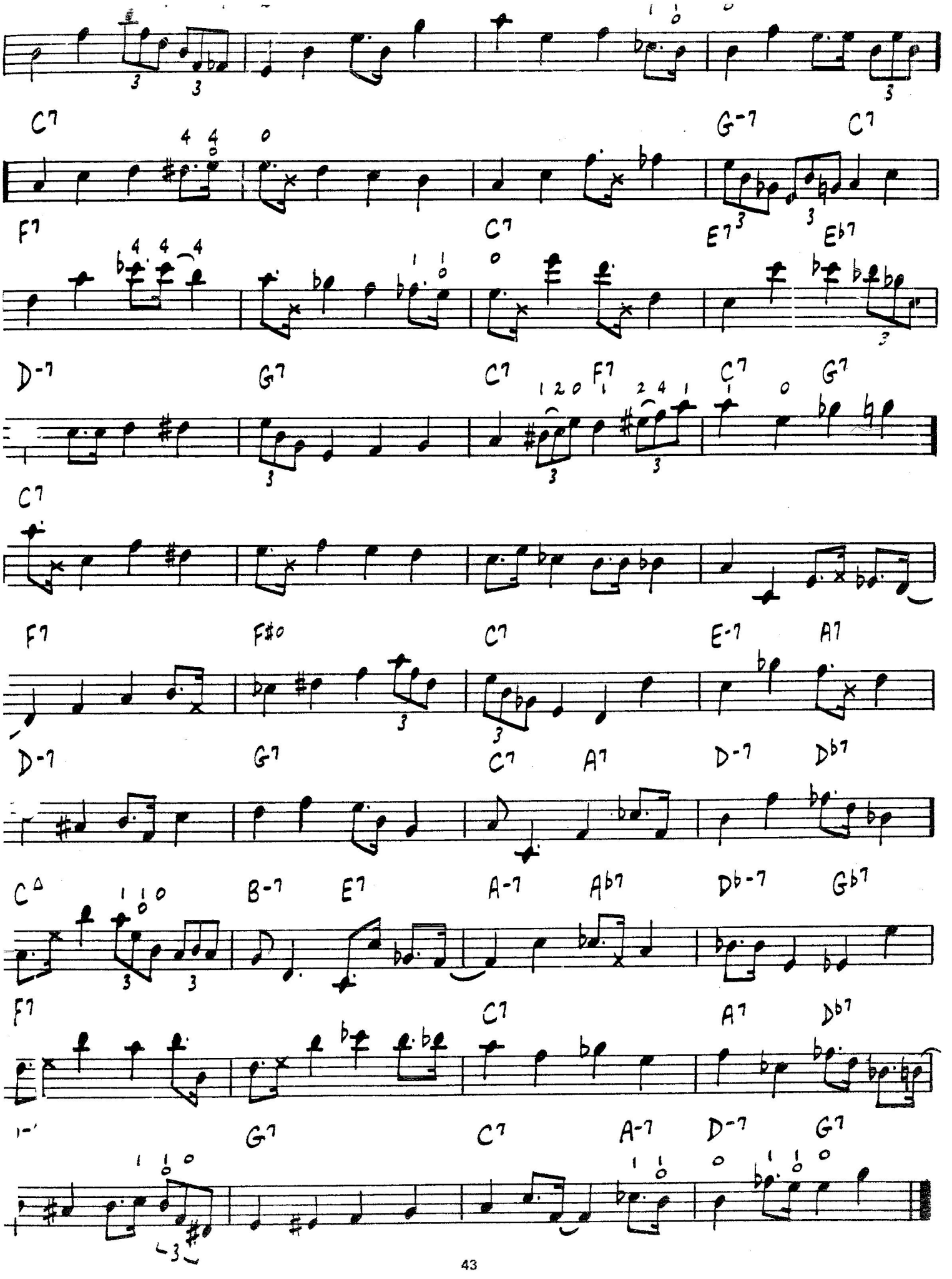

C7 F7 C7 G-7 C7
F#o C7 E-7 A7
G7 C7 A7 D-7 G7
C7 E-7 A7
G7 E-7 A7 D-7 G7
F7 F#o G-7 C7
F#o C7 E-7 A7


C7
G-7 C7
F7
C7 E-7 Eb7
D-7 G7 E-7 A7 D-7 G7
C7 F7 G-7 C7
F7 F#o E-7 A7
D-7 G7 C7 A7 D-7 G7
C7 C#o D-7 D#o E-7 F#o G-7 C7
F7 C7 E-7 A7
D-7 G7 Db7 C7 Eb7 Ab7 G7

F

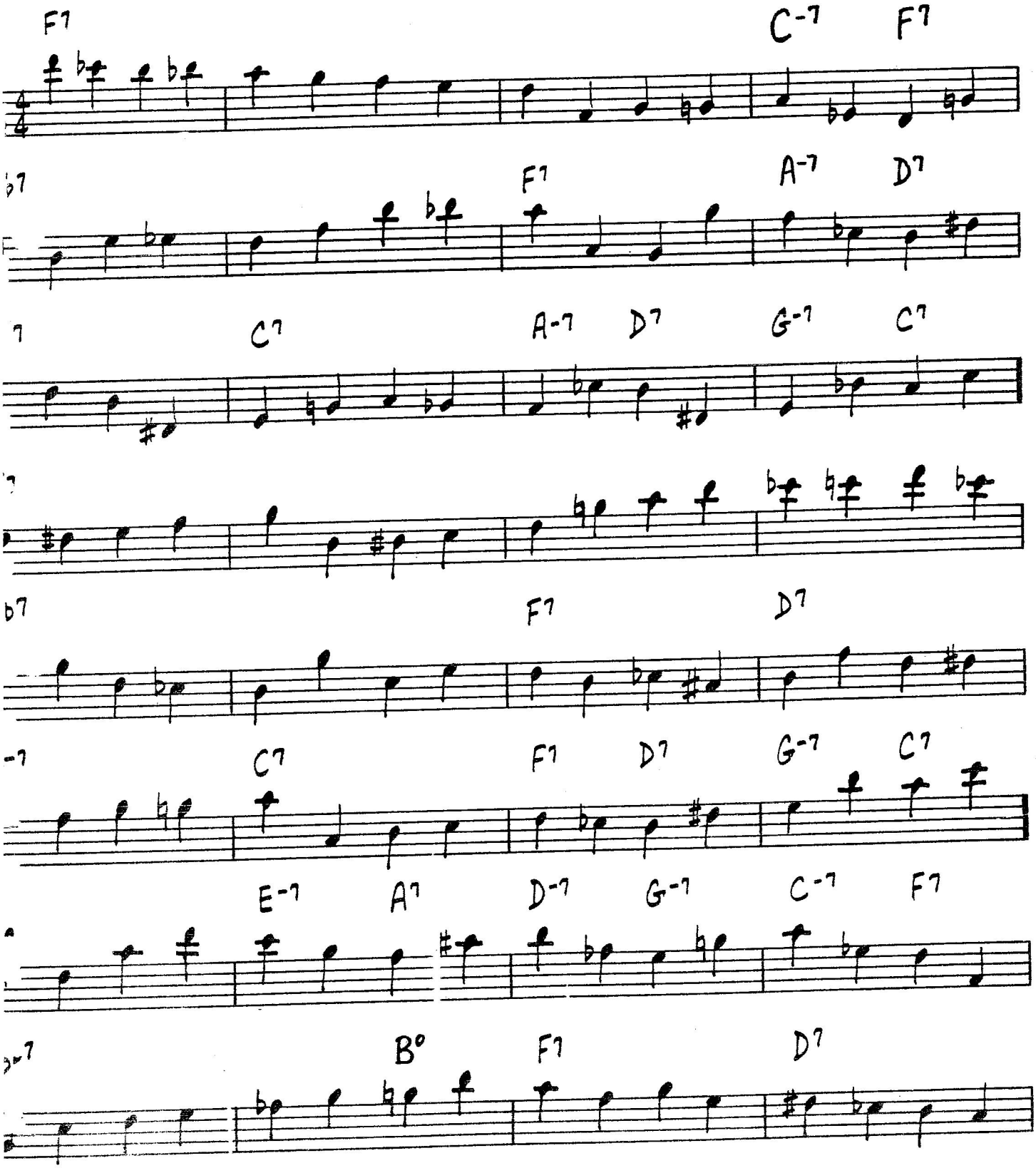
The bass lines in this section are composed with the techniques demonstrated from section (A) to (E).

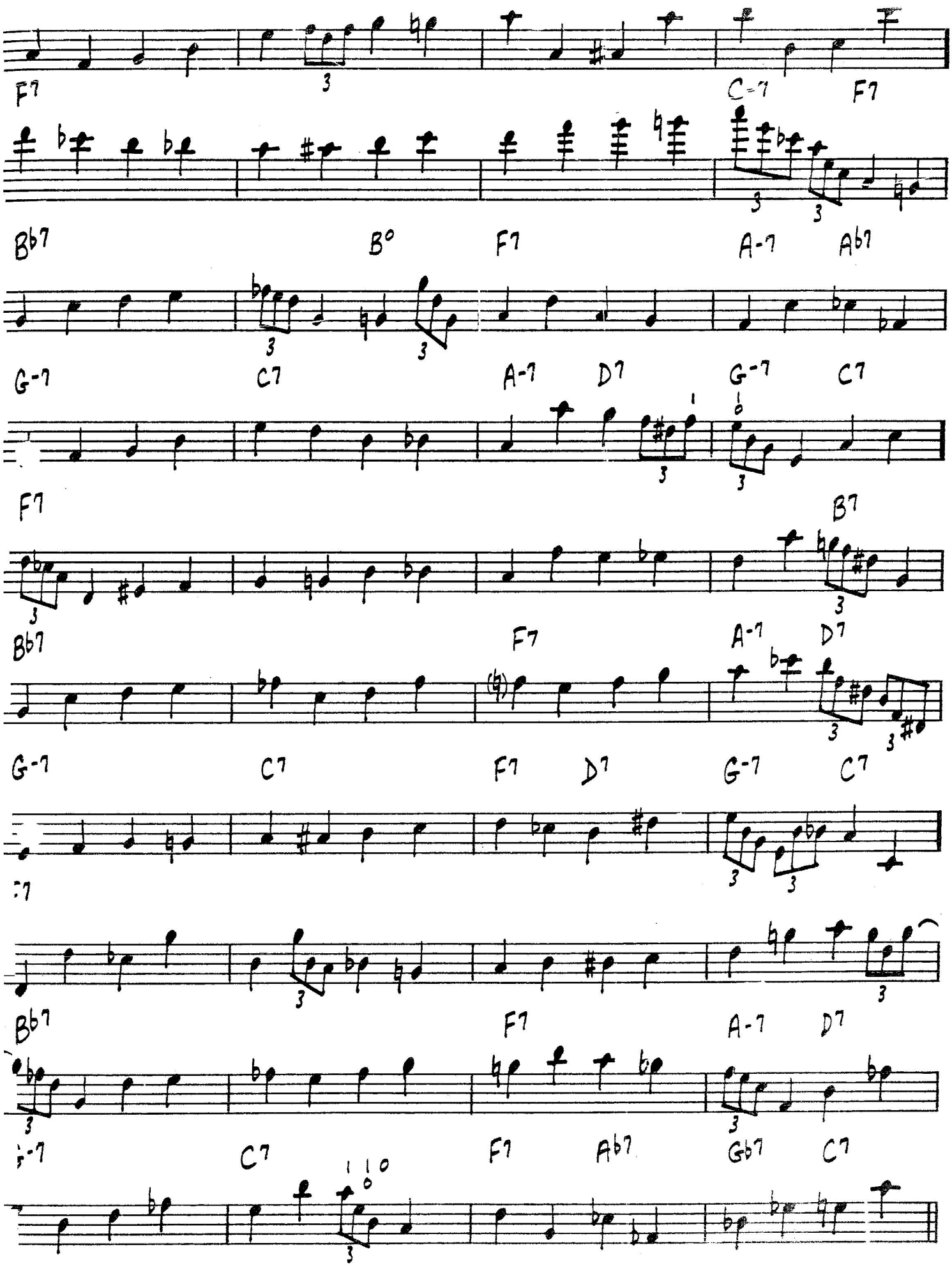



C7
G-7 C7
F7
C7
E7 Eb7
D-7
G7
C7 F7 C7 G7
C7
F7 F#o
C7
E-7 A7
D-7
G7
C7 A7
D-7 Db7
C△
B-7 E7
A-7 Ab7
Db-7 Gb7
F7
C7
A7 Db7
G7
C7
A-7 D-7 G7

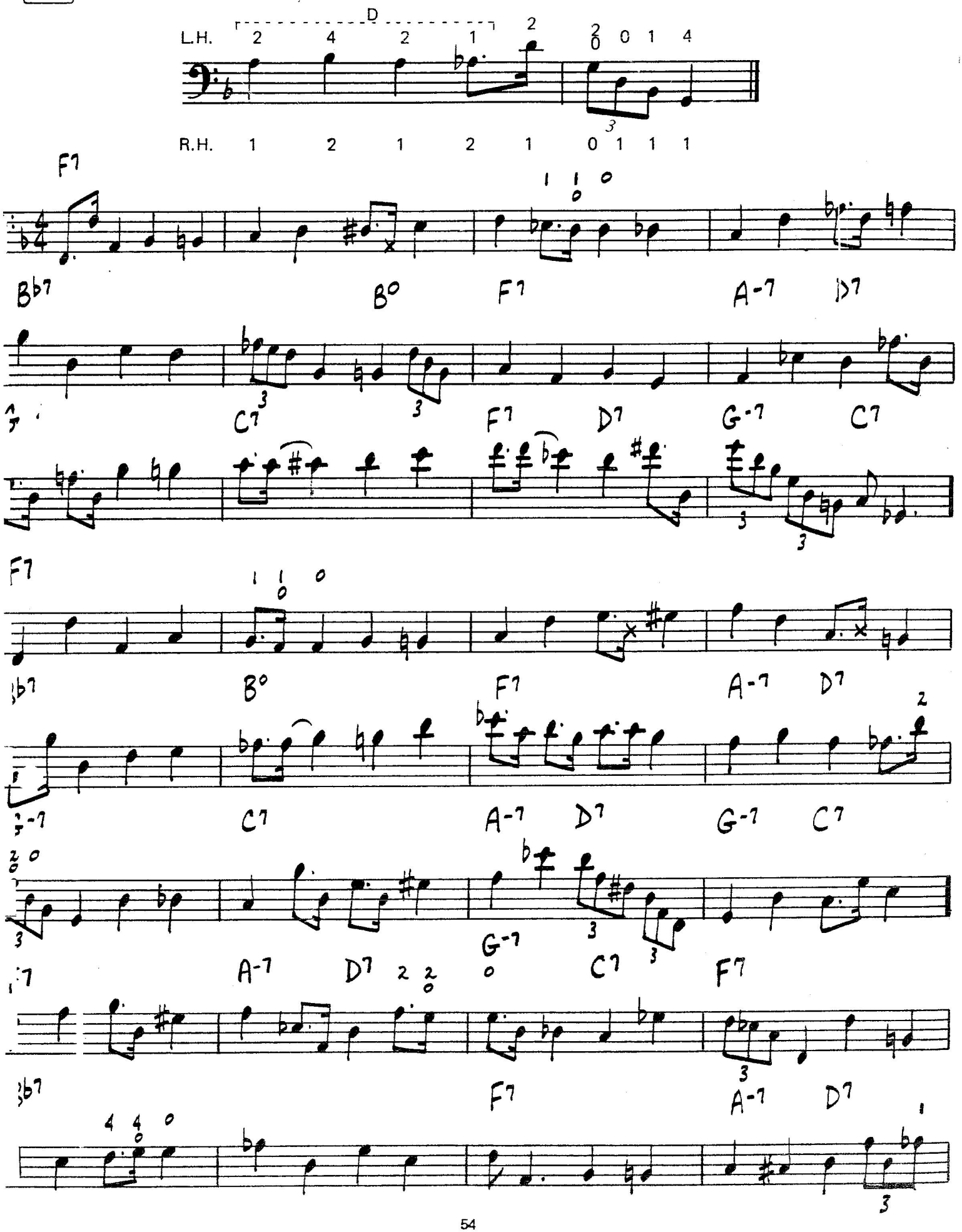
A

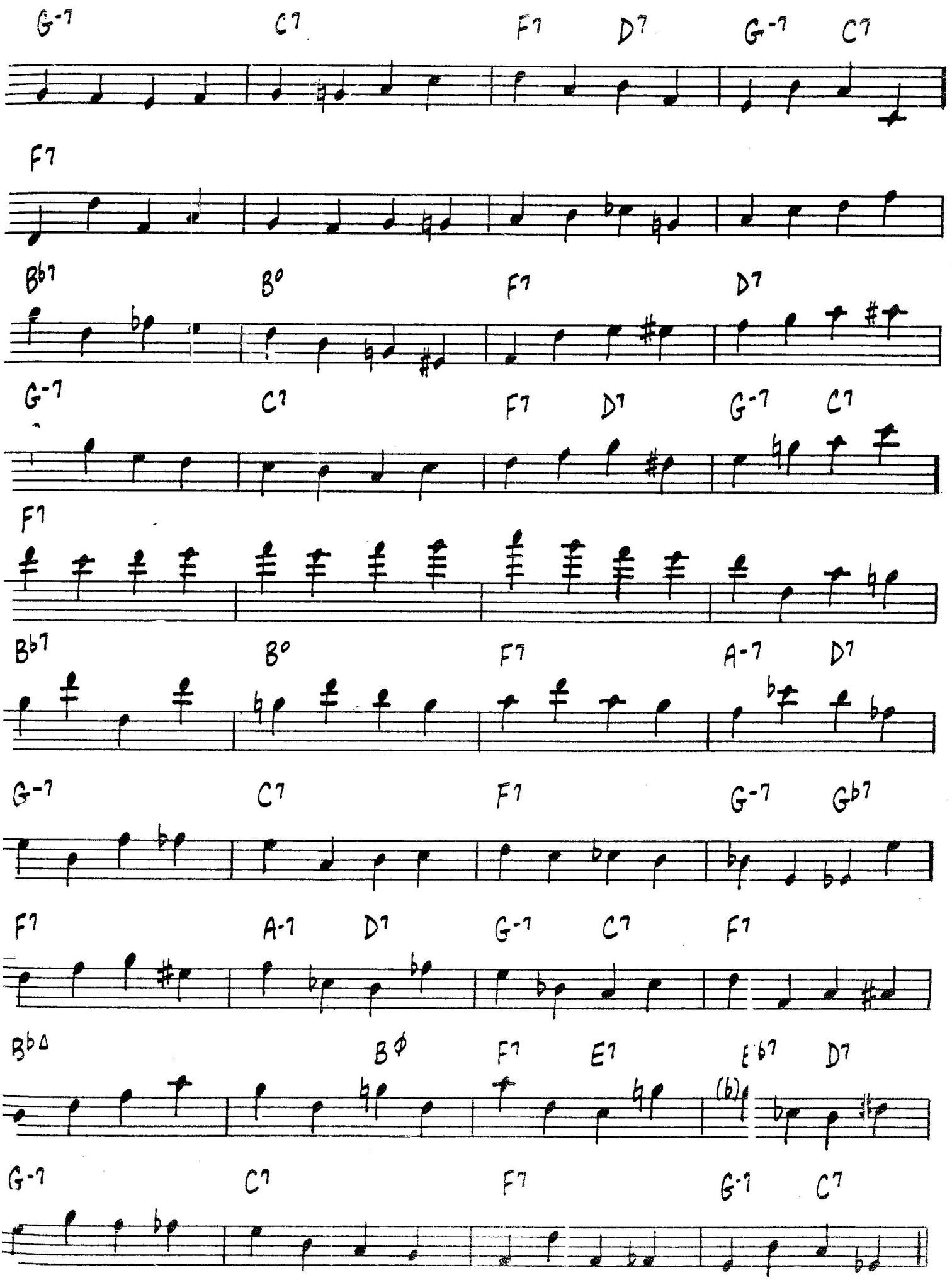
II


F7
C-7
F7
F7
A-7
D7
C7
A-7
D7
G-7
C7
F7
D7
C7
F7
D7
G-7
C7
E-7
A7
D-7
G-7
C-7
F7
B°
F7
D7


F7
C-7
F7
Bb7
B°
F7
A-7
Ab7
G-7
C7
A-7
D7
G-7
C7
F7
B7
Bb7
F7
A-7
D7
G-7
C7
F7
D7
G-7
C7
Bb7
F7
A-7
D7
C7
F7
Ab7
Gb7
C7

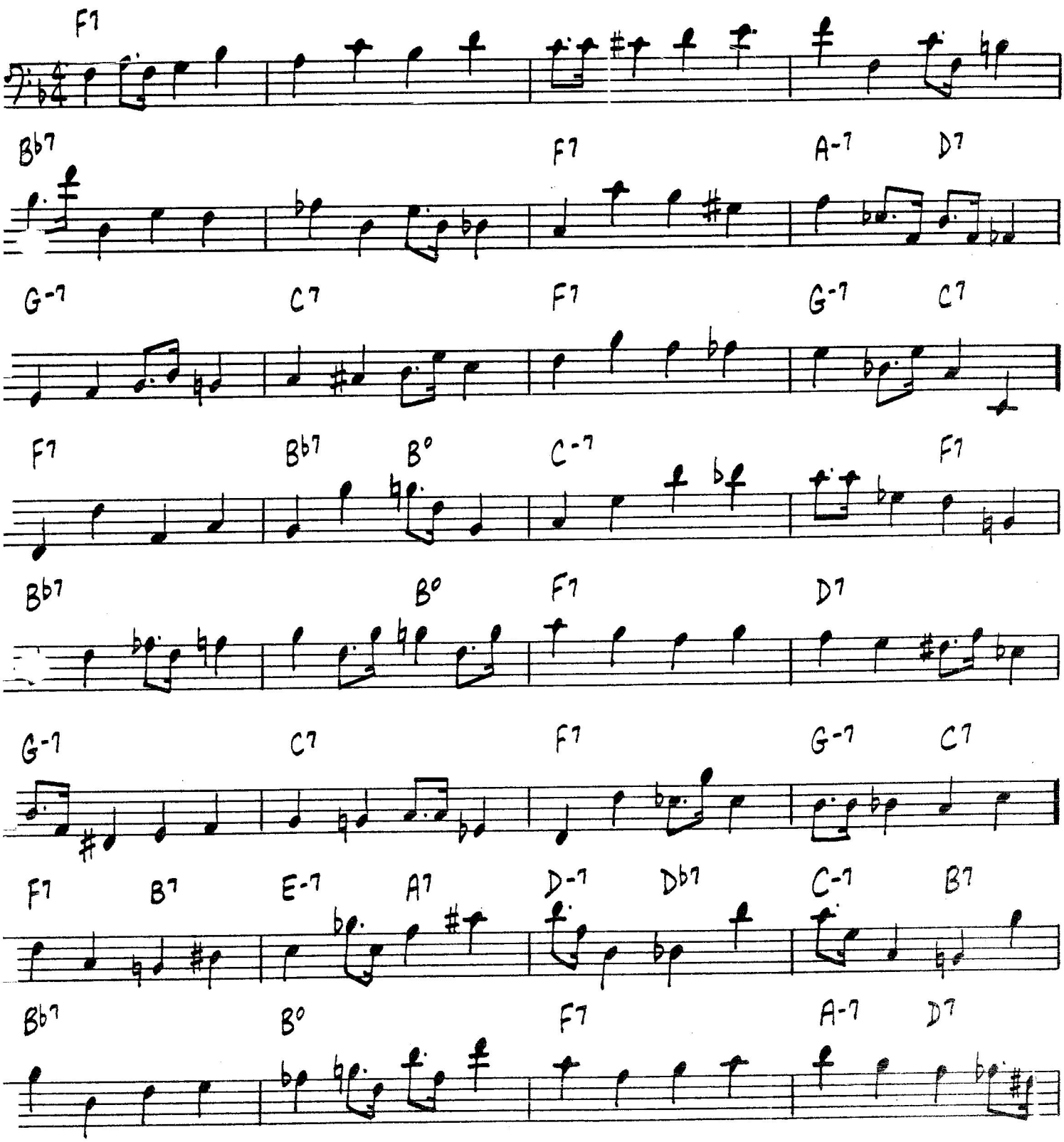
F

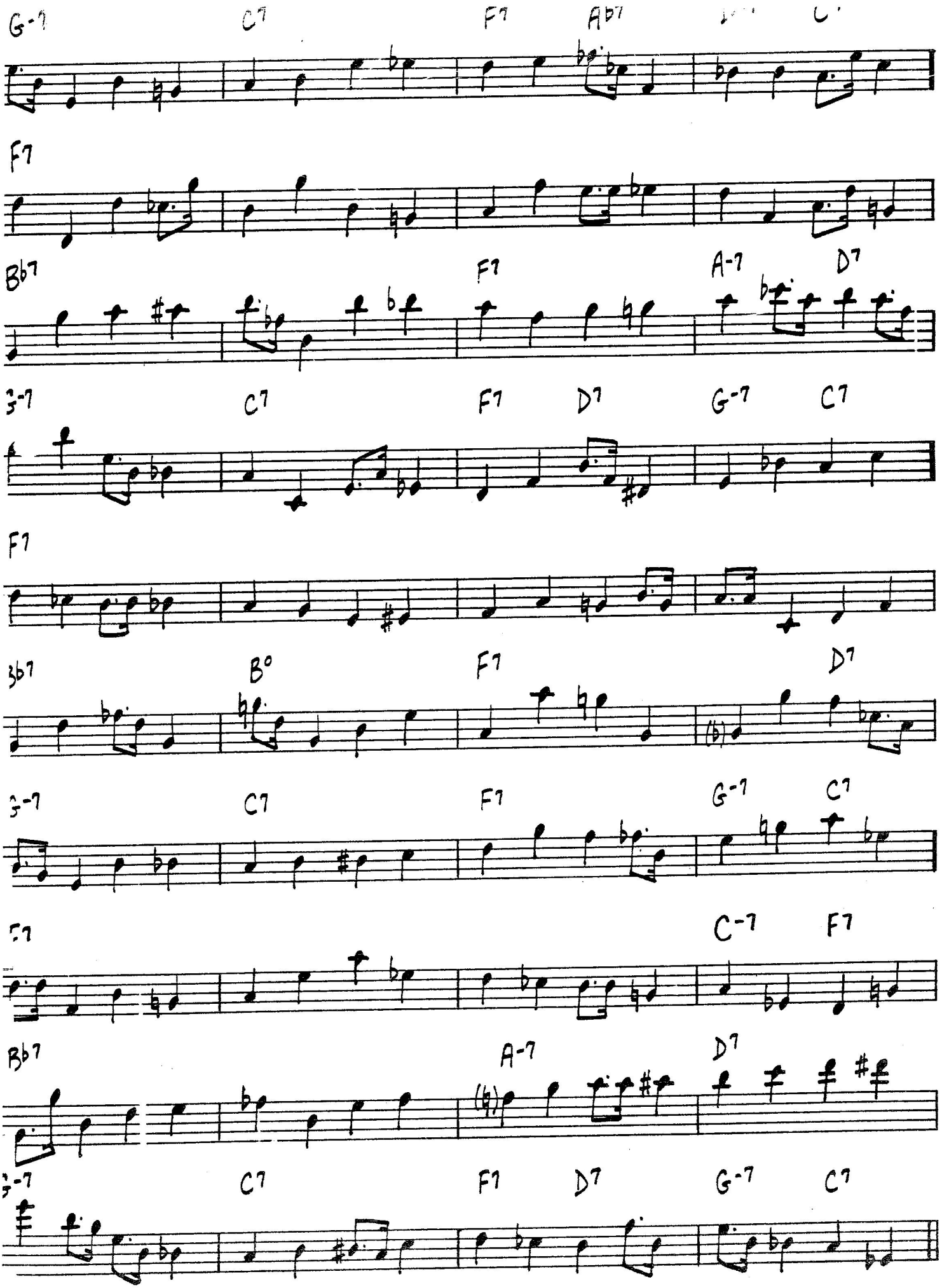

D
L.H. 2 4 2 1 2 2 0 1 4
R.H. 1 2 1 2 1 0 1 1 1
F7
B♭7
B°
F7
A-7
D7
C7
F7
D7
G-7
C7
F7
B♭7
B°
F7
A-7
D7
C7
A-7
D7
G-7
C7
A-7
D7
G-7
C7
F7
B♭7
F7
A-7
D7


G-7 C7 F7 D7 G-7 C7
F7
Bb7 B° F7 D7
G-7 C7 F7 D7 G-7 C7
F7
Bb7 B° F7 A-7 D7
G-7 C7 F7 G-7 Gb7
F7 A-7 D7 G-7 C7 F7
Bb△ Bø F7 E7 Eb7 D7
G-7 C7 F7 G-7 C7

B

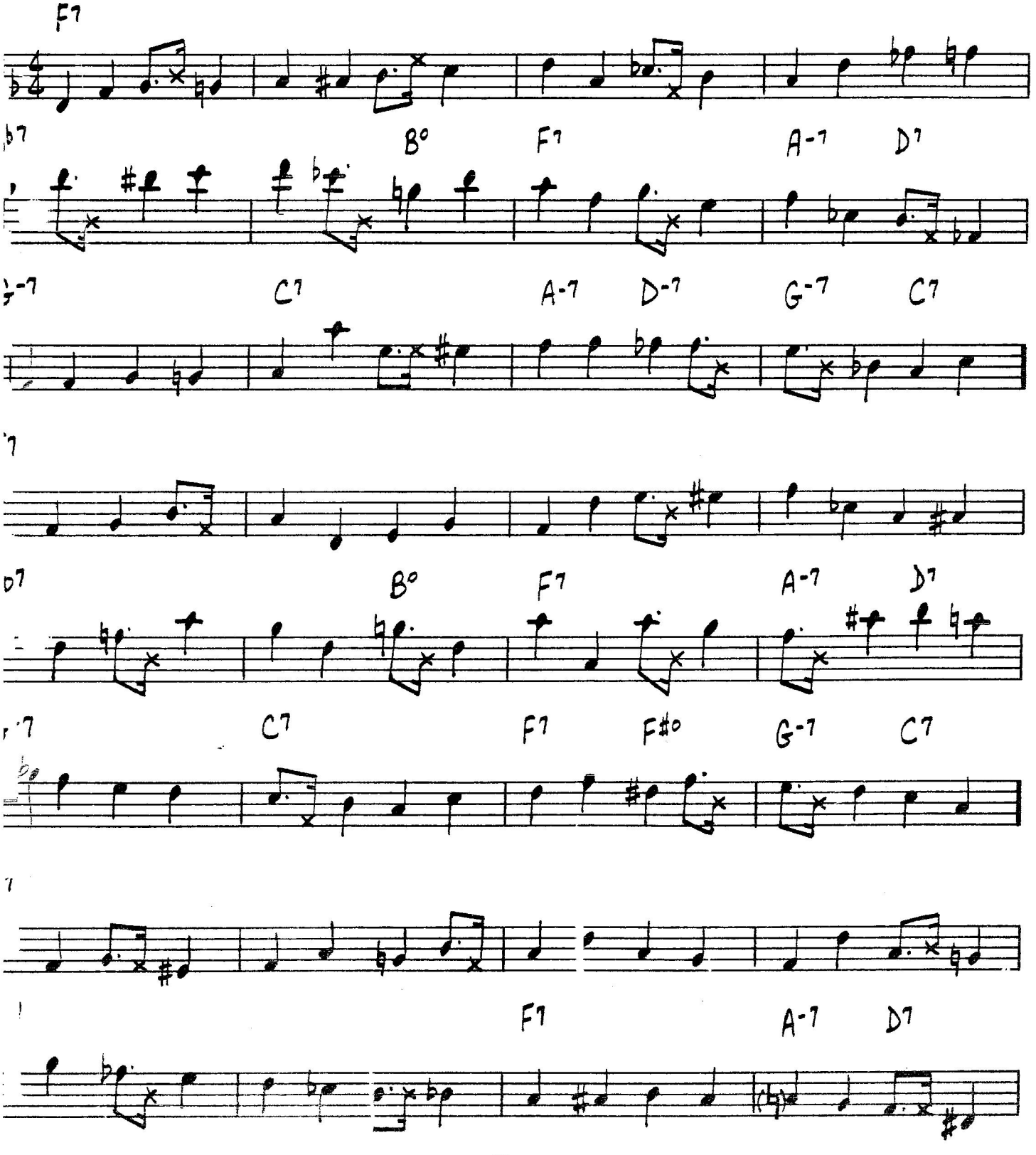
SKIPS

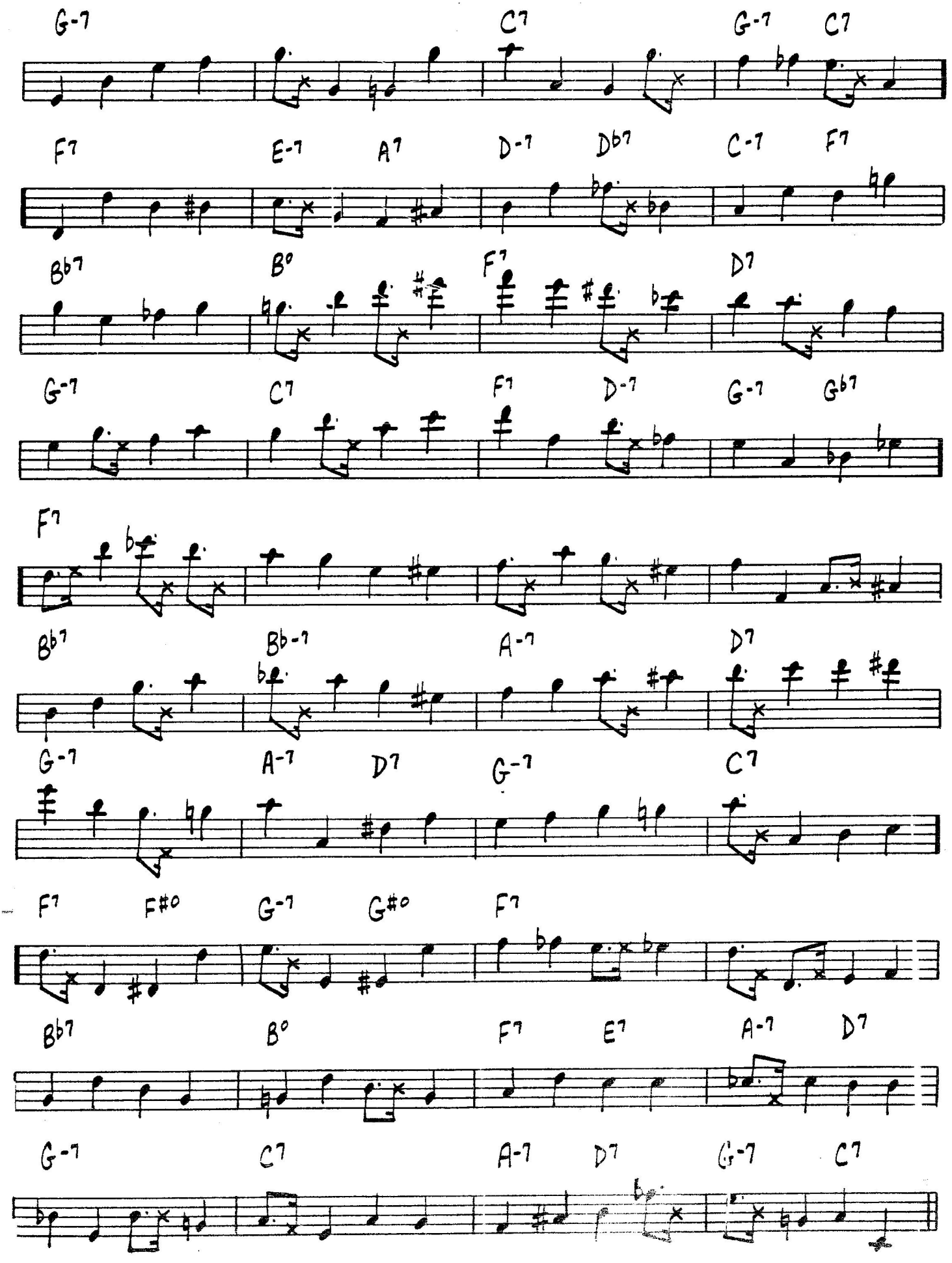

F7
B♭7 F7 A-7 D7
G-7 C7 F7 G-7 C7
F7 B♭7 B° C-7 F7
B♭7 B° F7 D7
G-7 C7 F7 G-7 C7
F7 B7 E-7 A7 D-7 D♭7 C-7 B7
B♭7 B° F7 A-7 D7


G-7
C7
F7
Ab7
F7
Bb7
F7
A-7
D7
G-7
C7
F7
D7
G-7
C7
F7
Bb7
B°
F7
D7
G-7
C7
F7
G-7
C7
F7
C-7
F7
Bb7
A-7
D7
G-7
C7
F7
D7
G-7
C7

C

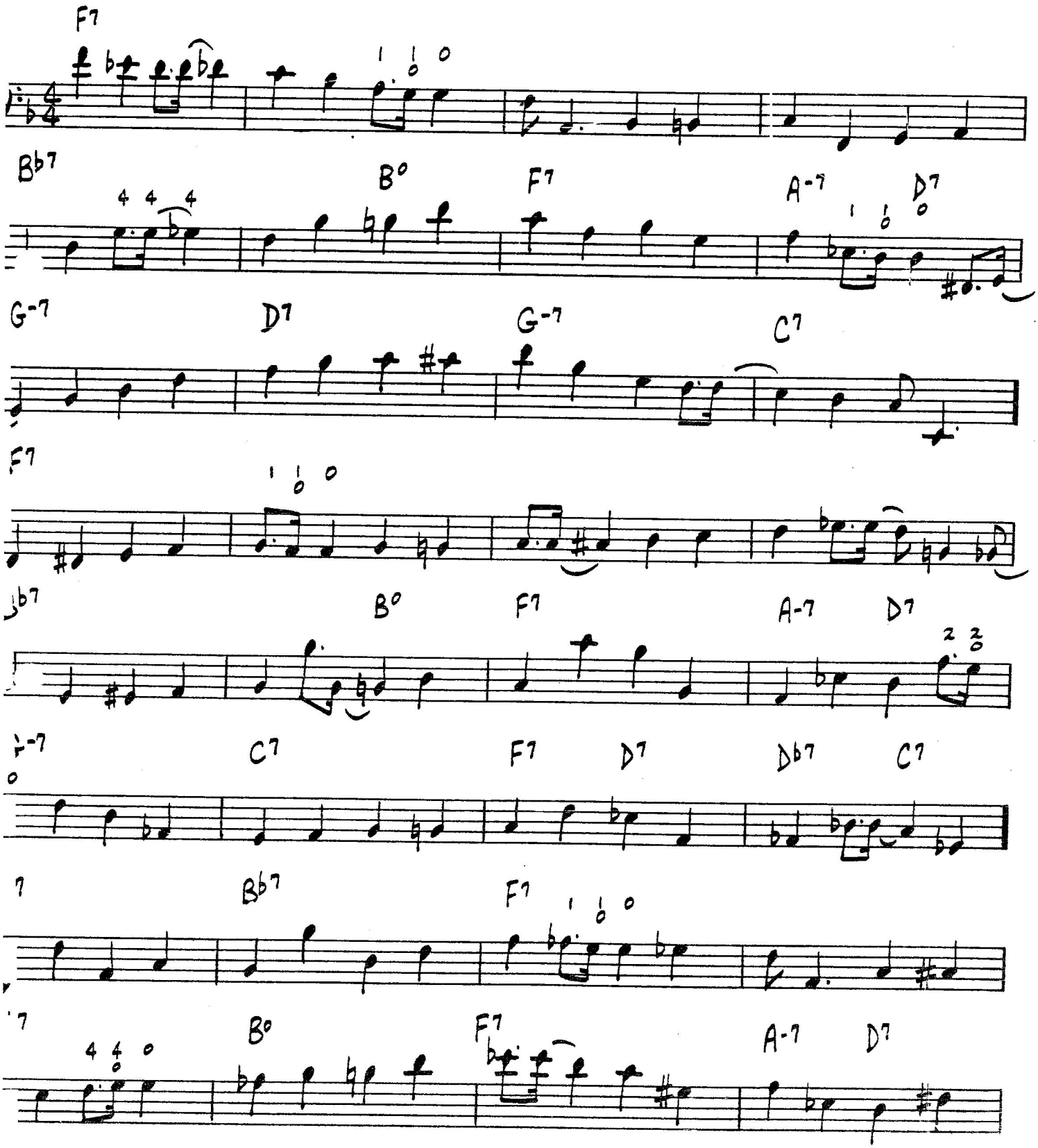
GHOST SKIPS

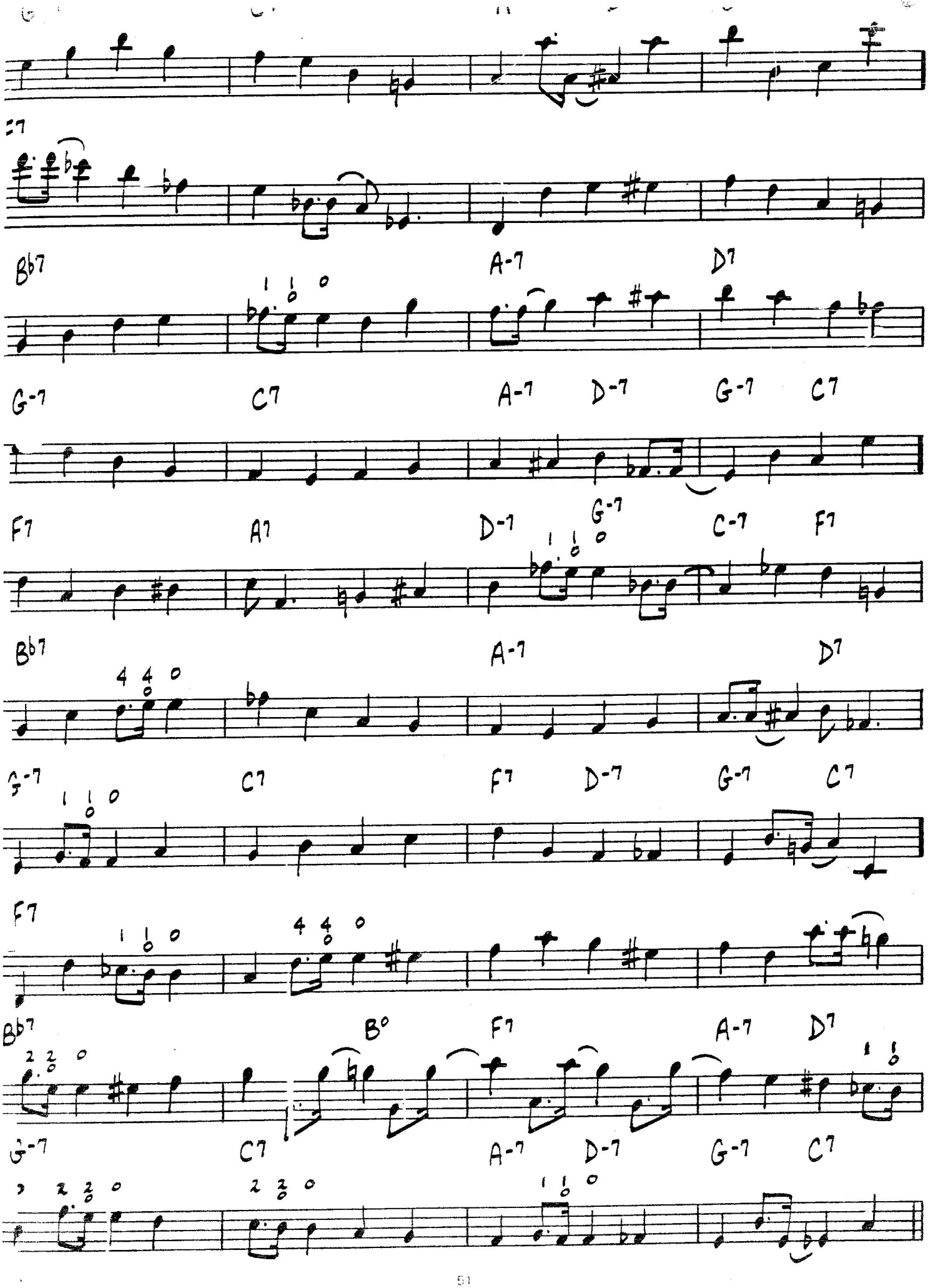



G-7 C7 G-7 C7
F7 E-7 A7 D-7 Db7 C-7 F7
Bb7 B° F7 D7
G-7 C7 F7 D-7 G-7 Gb7
F7
Bb7 Bb-7 A-7 D7
G-7 A-7 D7 G-7 C7
F7 F#° G-7 G#° F7
Bb7 B° F7 E7 A-7 D7
G-7 C7 A-7 D7 G-7 C7

D

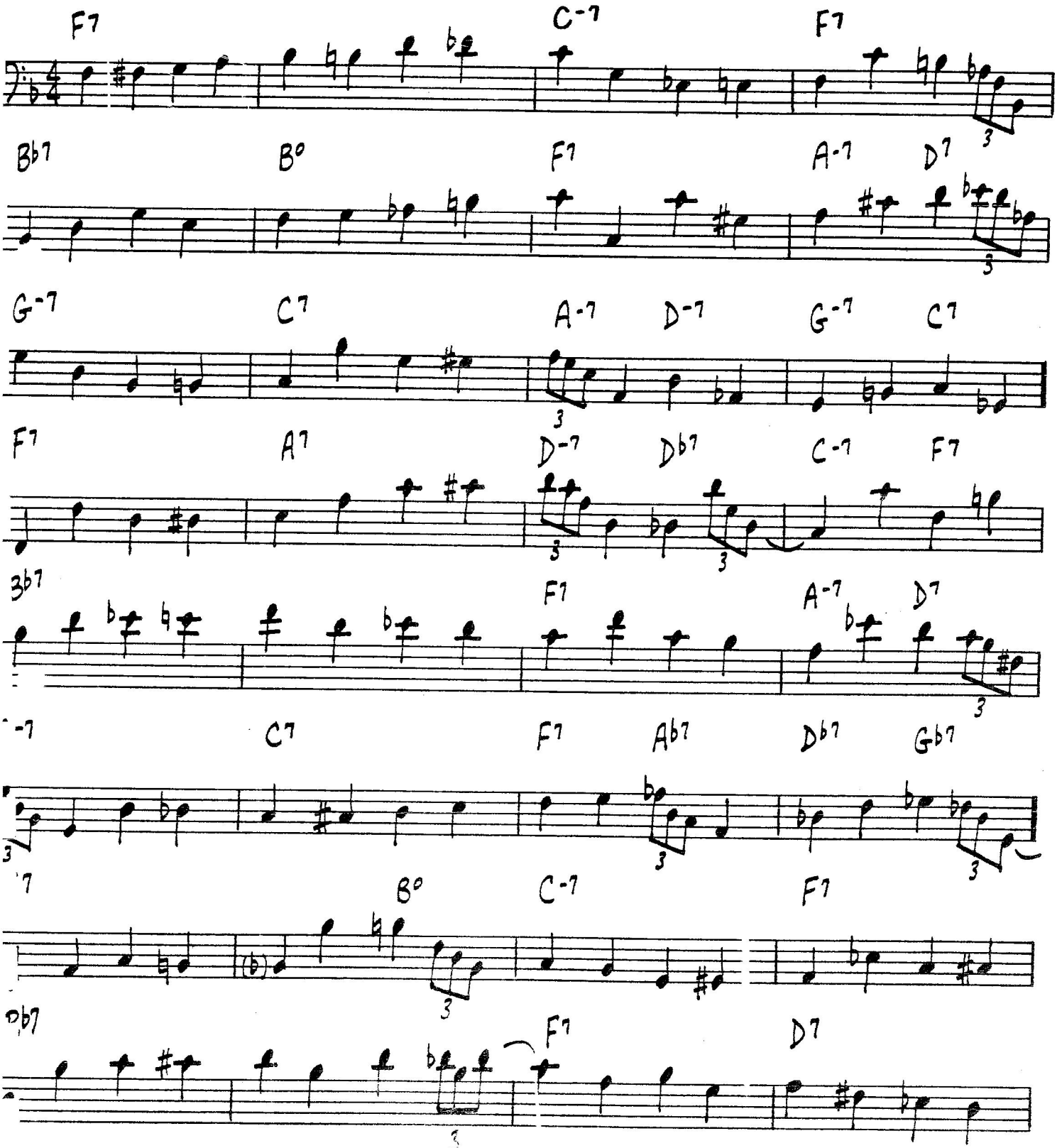
PULL-OFF SKIPS; SLURRED SKIPS; SYNCOPATED RHYTHMS

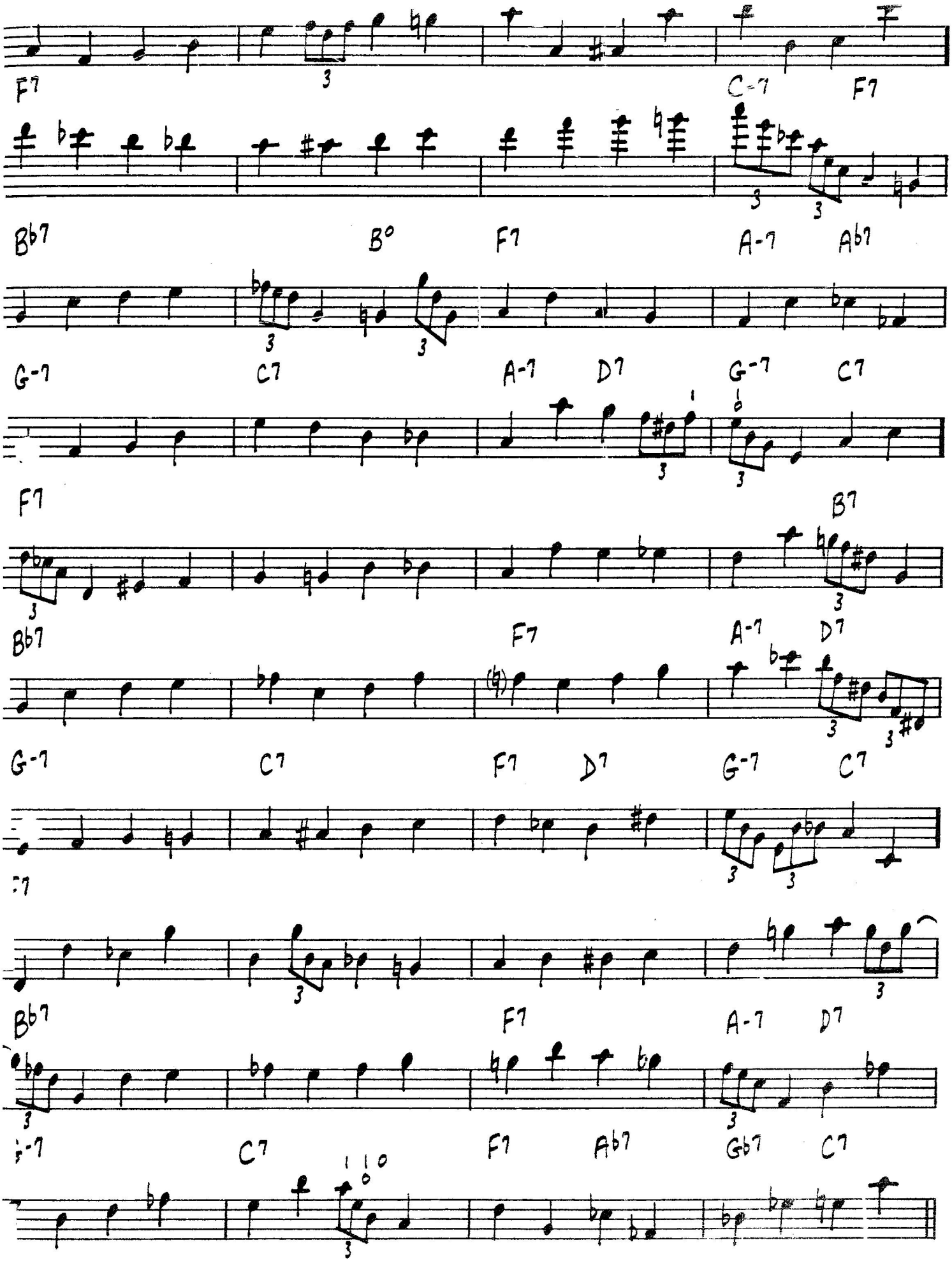



E7
Bb7
A-7
D7
G-7
C7
A-7
D-7
G-7
C7
F7
A7
D-7
G-7
C-7
F7
Bb7
A-7
D7
G-7
C7
F7
D-7
G-7
C7
F7
Bb7
B°
F7
A-7
D7
G-7
C7
A-7
D-7
G-7
C7

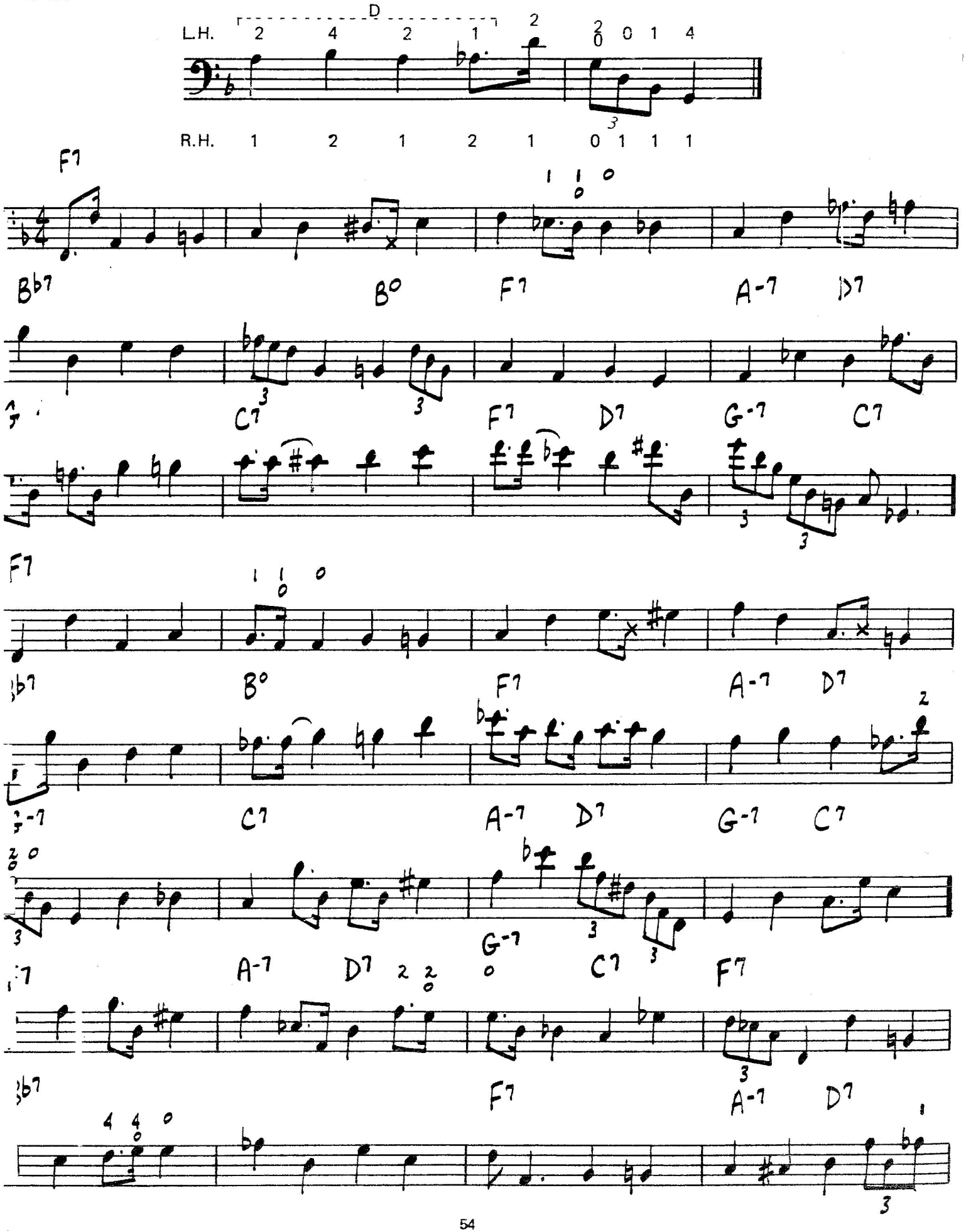
E

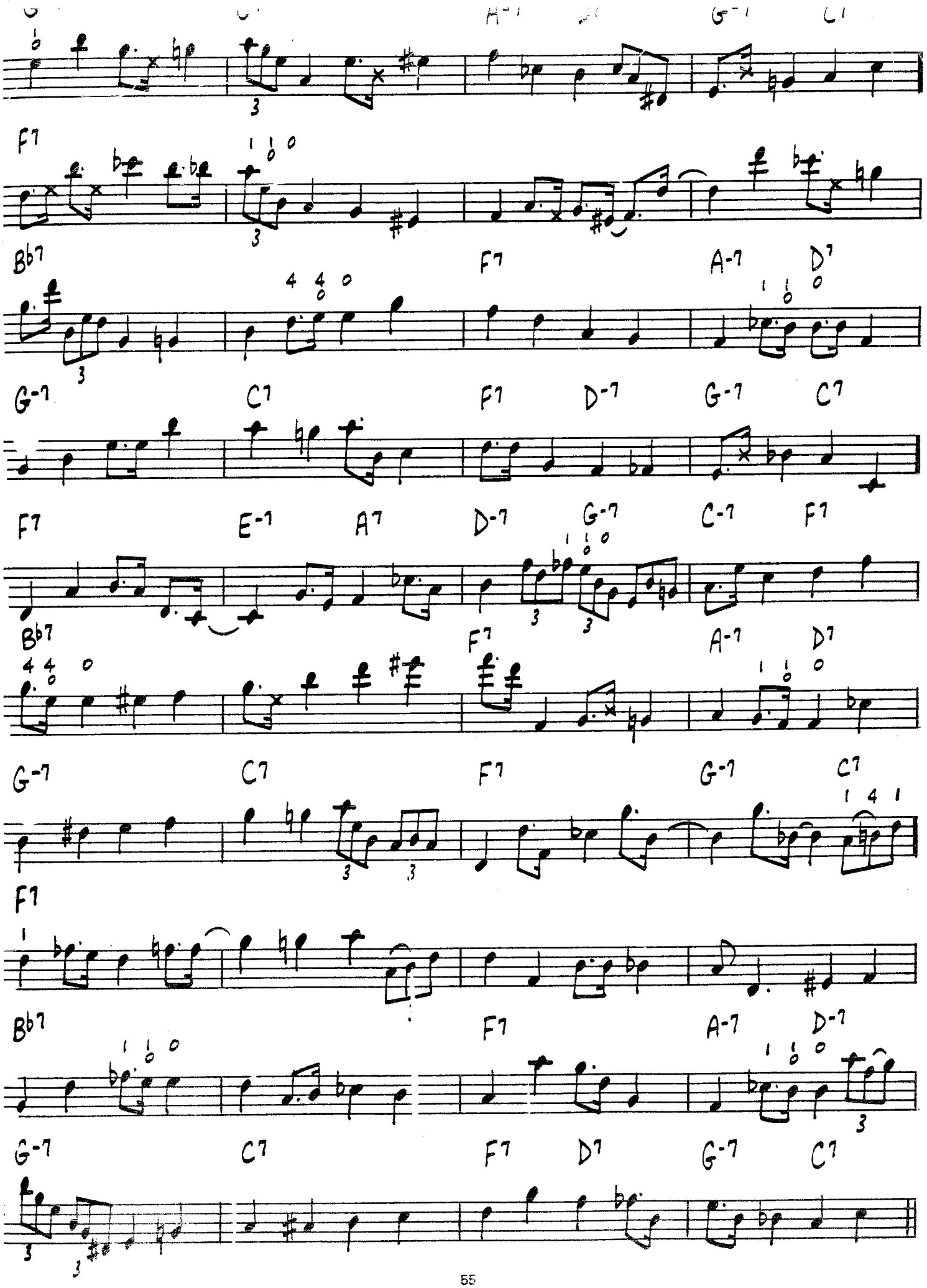
TRIPLETS


F7
C-7
F7
Bb7
B°
F7
A-7
D7
G-7
C7
A-7
D-7
G-7
C7
F7
A7
D-7
Db7
C-7
F7
Eb7
F7
A-7
D7
-7
C7
F7
Ab7
Db7
Gb7
7
B°
C-7
F7
Db7
F7
D7


F7
C-7 F7
Bb7 B° F7 A-7 Ab7
G-7 C7 A-7 D7 G-7 C7
F7 B7
Bb7 F7 A-7 D7
G-7 C7 F7 D7 G-7 C7
Bb7 F7 A-7 D7
C7 F7 Ab7 Gb7 C7

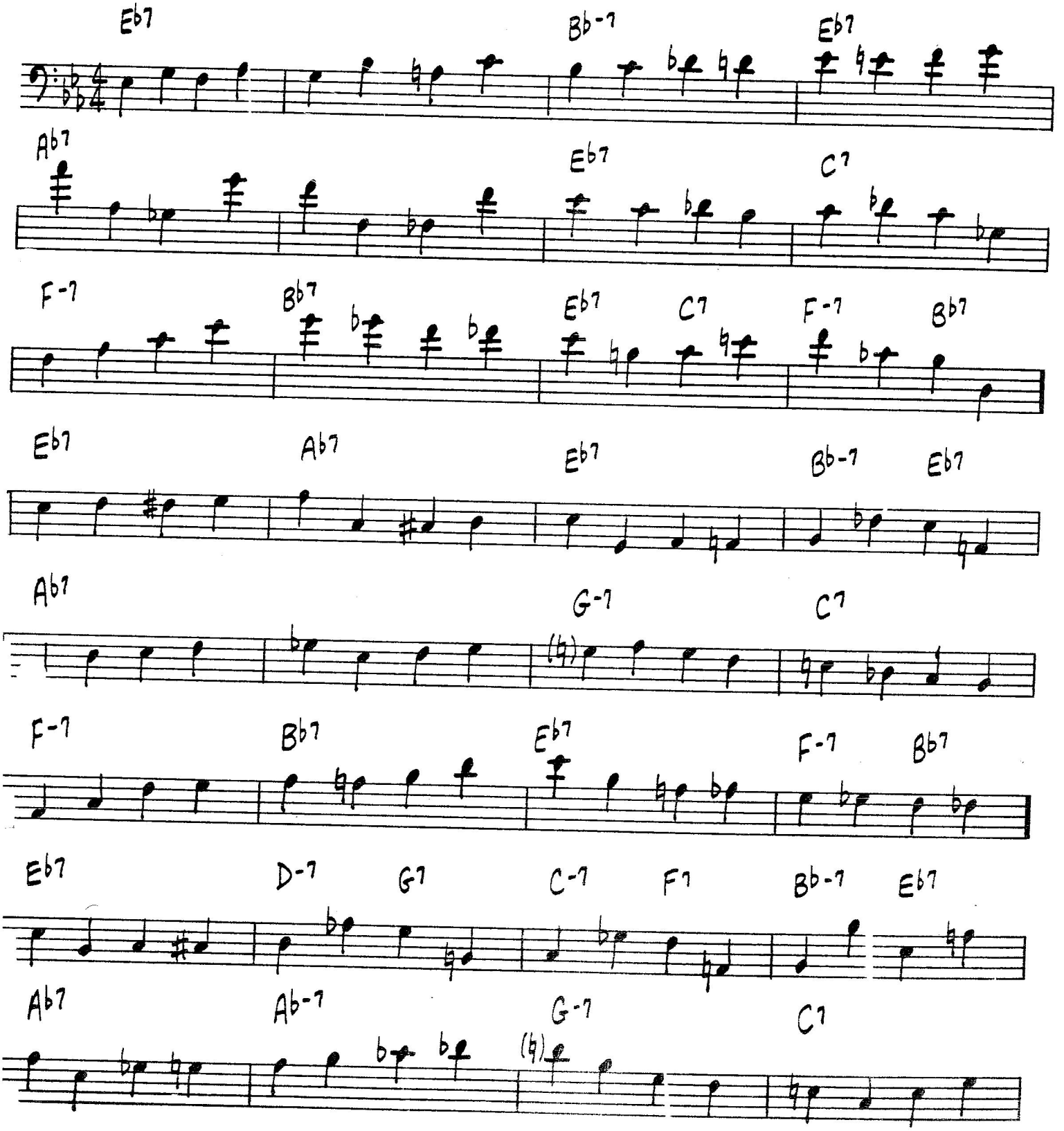
F

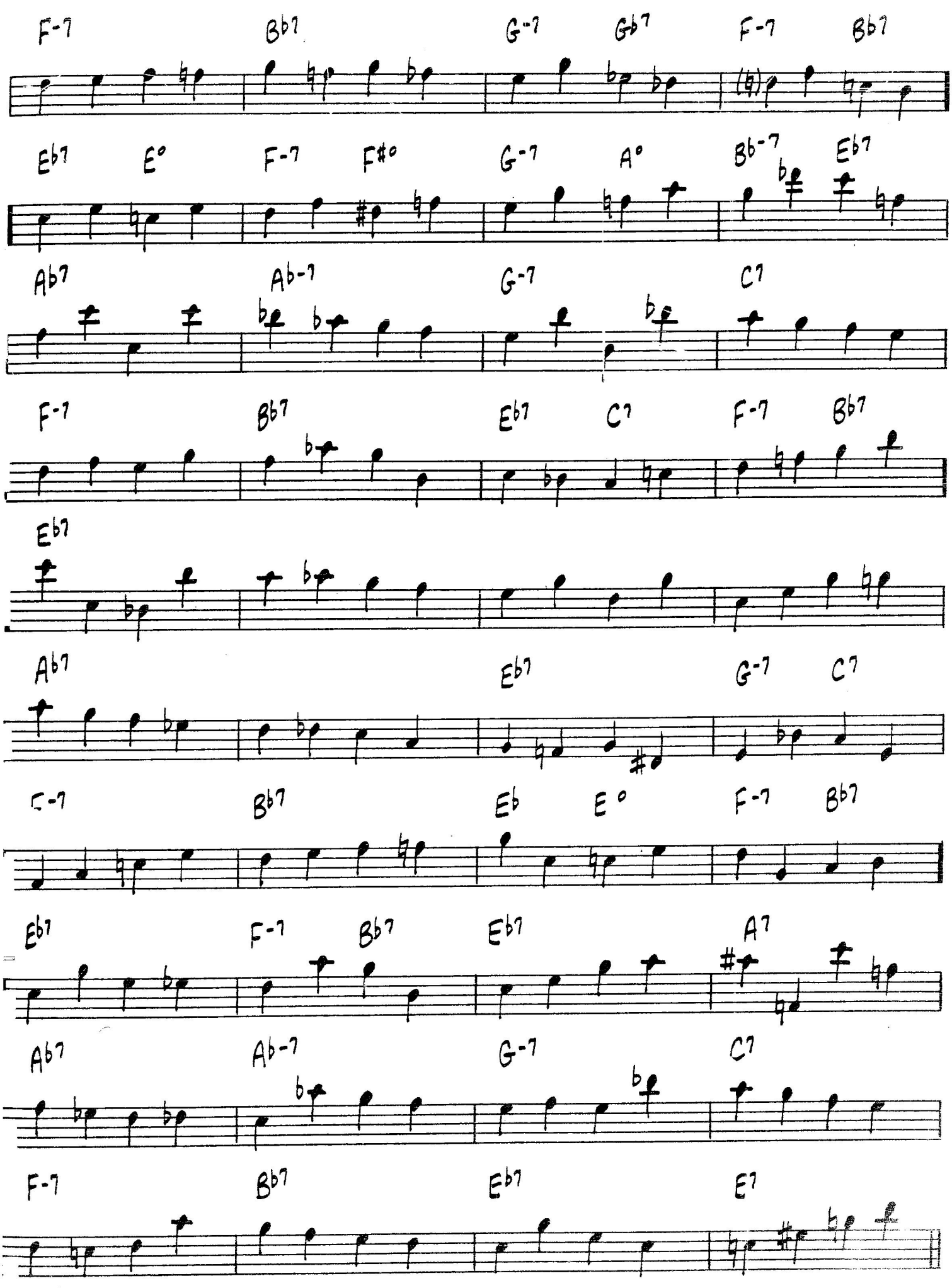

D
L.H. 2 4 2 1 2 2 0 1 4
R.H. 1 2 1 2 1 0 1 1 1
F7
B♭7
B°
F7
A-7
D7
C7
F7
D7
G-7
C7
F7
B♭7
B°
F7
A-7
D7
C7
A-7
D7
G-7
C7
A-7
D7
G-7
C7
F7
F7
A-7
D7


F7
Bb7
F7
A-7
D7
G-7
C7
F7
D-7
G-7
C7
F7
E-7
A7
D-7
G-7
C-7
F7
Bb7
F7
A-7
D7
G-7
C7
F7
G-7
C7
F7
Bb7
F7
A-7
D-7
G-7
C7
F7
D7
G-7
C7

A

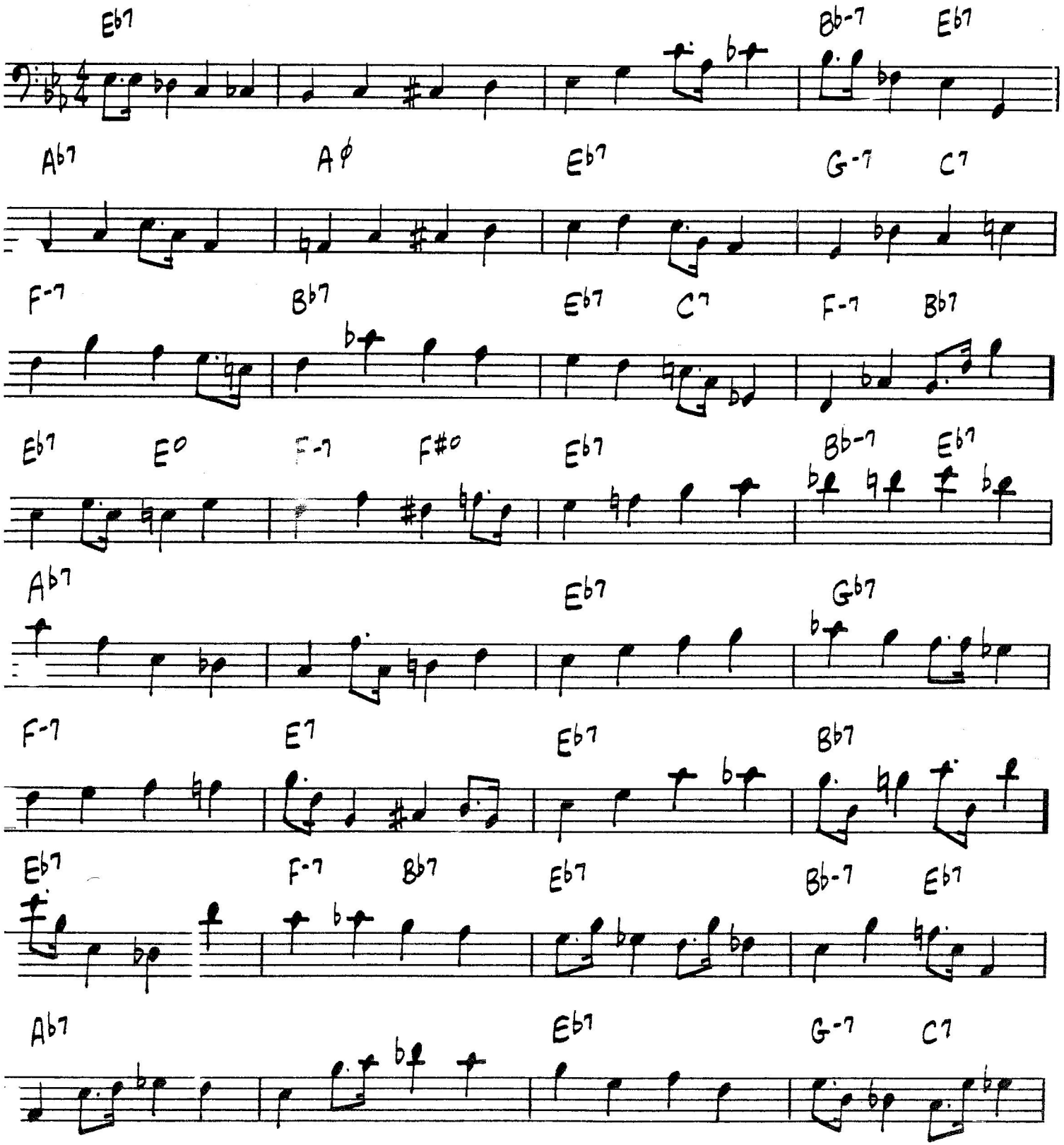
III

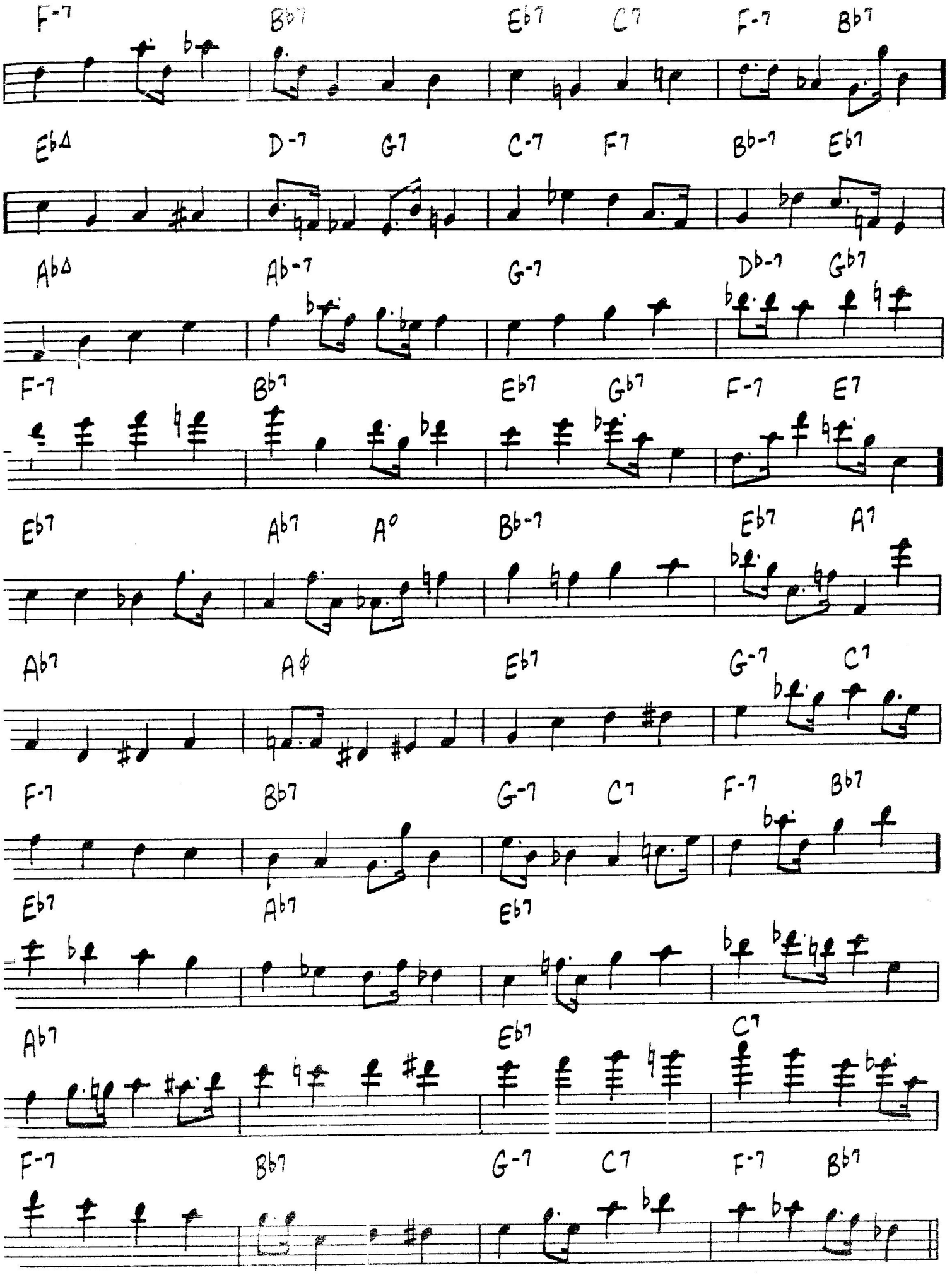

Eb7
Bb-7
Eb7
Ab7
Eb7
C7
F-7
Bb7
Eb7
C7
F-7
Bb7
Eb7
Ab7
Eb7
Bb-7
Eb7
Ab7
G-7
C7
F-7
Bb7
Eb7
F-7
Bb7
Eb7
D-7
G7
C-7
F7
Bb-7
Eb7
Ab7
Ab-7
G-7
C7


F-7 Bb7 G-7 Gb7 F-7 Bb7
Eb7 E° F-7 F#° G-7 A° Bb-7 Eb7
Ab7 Ab-7 G-7 C7
F-7 Bb7 Eb7 C7 F-7 Bb7
Eb7
Ab7 Eb7 G-7 C7
C-7 Bb7 Eb E° F-7 Bb7
Eb7 F-7 Bb7 Eb7 A7
Ab7 Ab-7 G-7 C7
F-7 Bb7 Eb7 E7

B

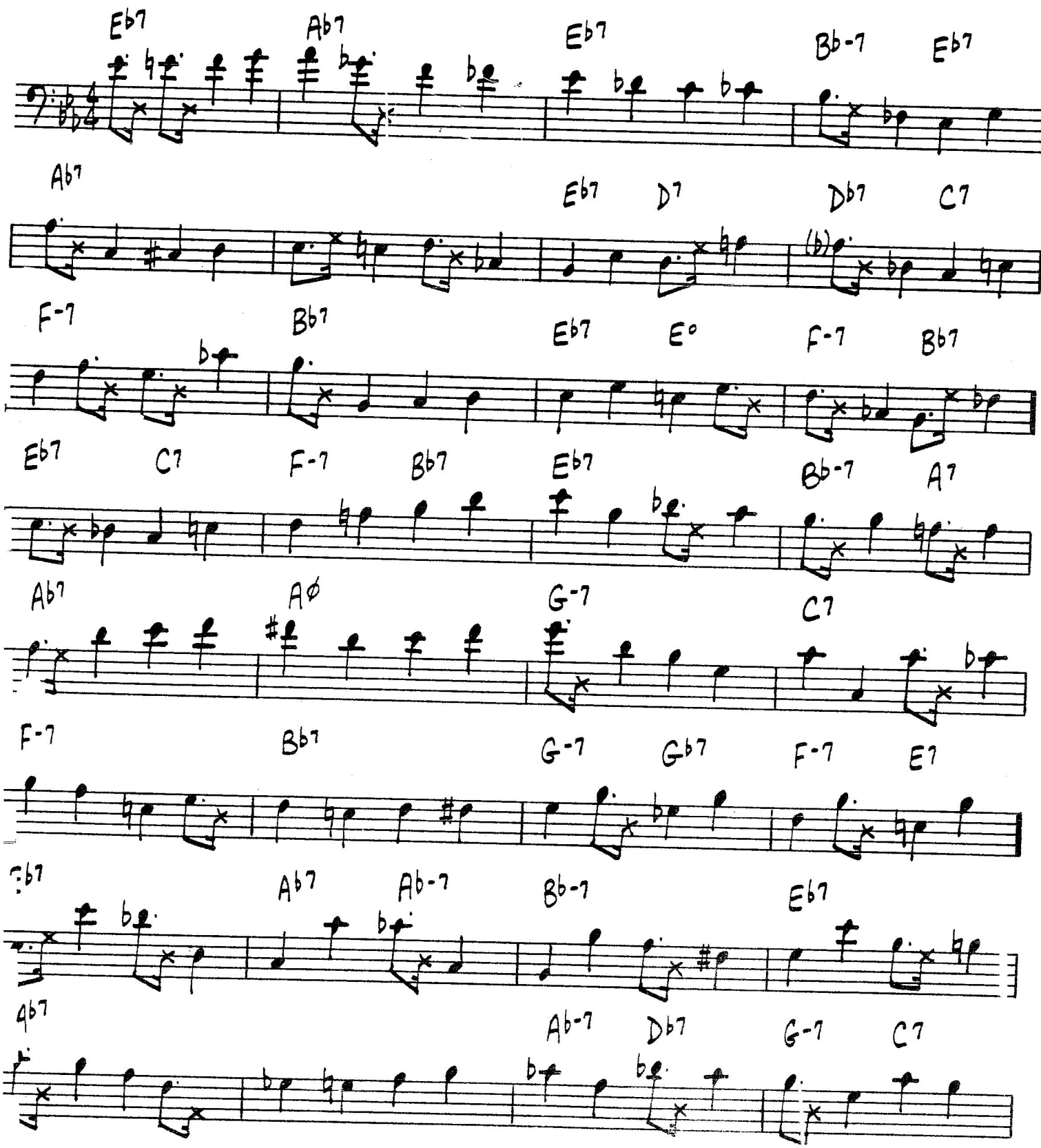
SKIPS

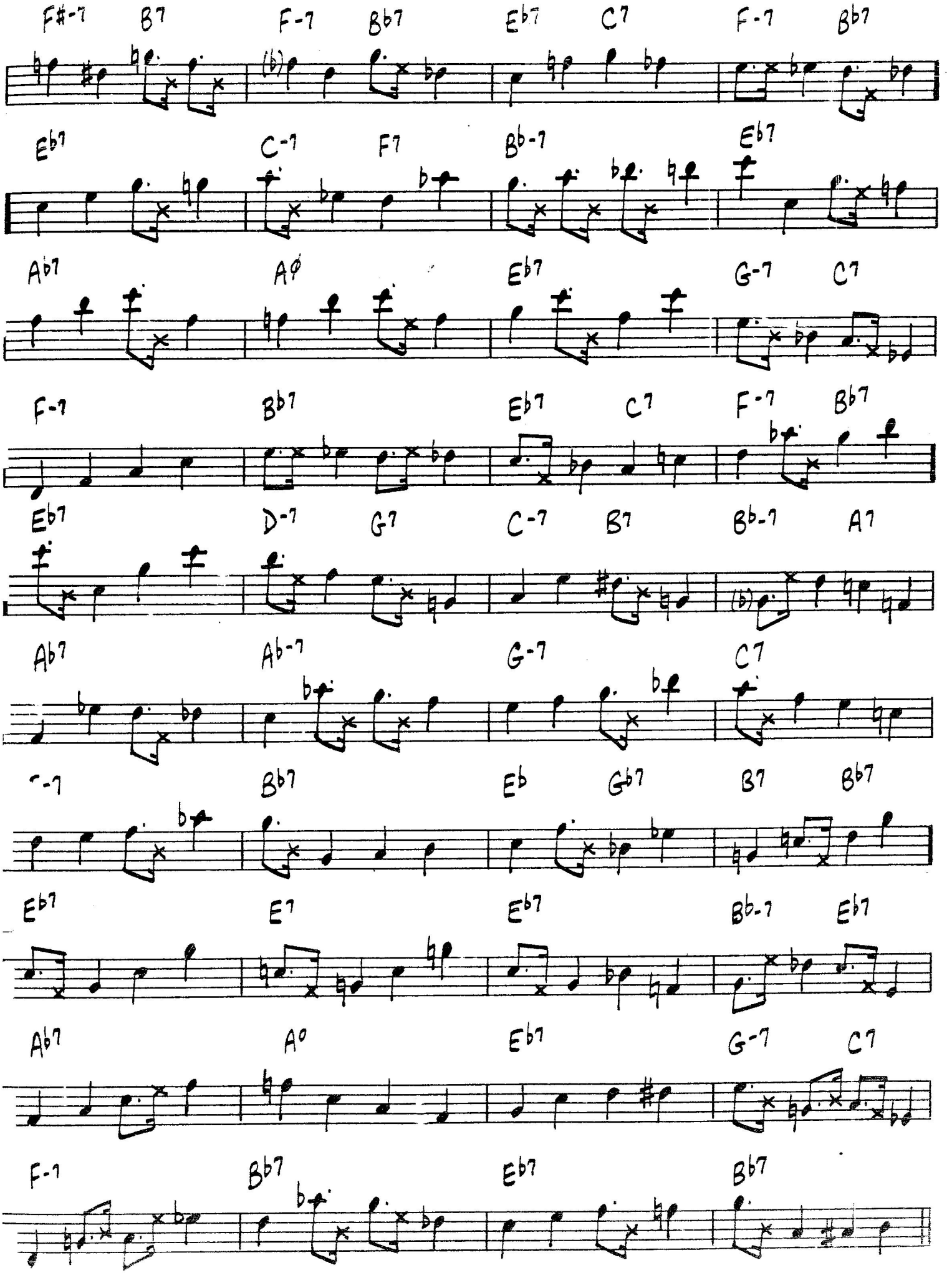

Eb7
Bb-7 Eb7
Ab7 Aø Eb7 G-7 C7
F-7 Bb7 Eb7 C7 F-7 Bb7
Eb7 Eº F-7 F#º Eb7 Bb-7 Eb7
Ab7 Eb7 Gb7
F-7 E7 Eb7 Bb7
Eb7 F-7 Bb7 Eb7 Bb-7 Eb7
Ab7 Eb7 G-7 C7


F-7 Bb7 Eb7 C7 F-7 Bb7
Eb△ D-7 G7 C-7 F7 Bb-7 Eb7
Ab△ Ab-7 G-7 Db-7 Gb7
F-7 Bb7 Eb7 Gb7 F-7 E7
Eb7 Ab7 A° Bb-7 Eb7 A7
Ab7 Aφ Eb7 G-7 C7
F-7 Bb7 G-7 C7 F-7 Bb7
Eb7 Ab7 Eb7
Ab7 Eb7 C7
F-7 Bb7 G-7 C7 F-7 Bb7

C

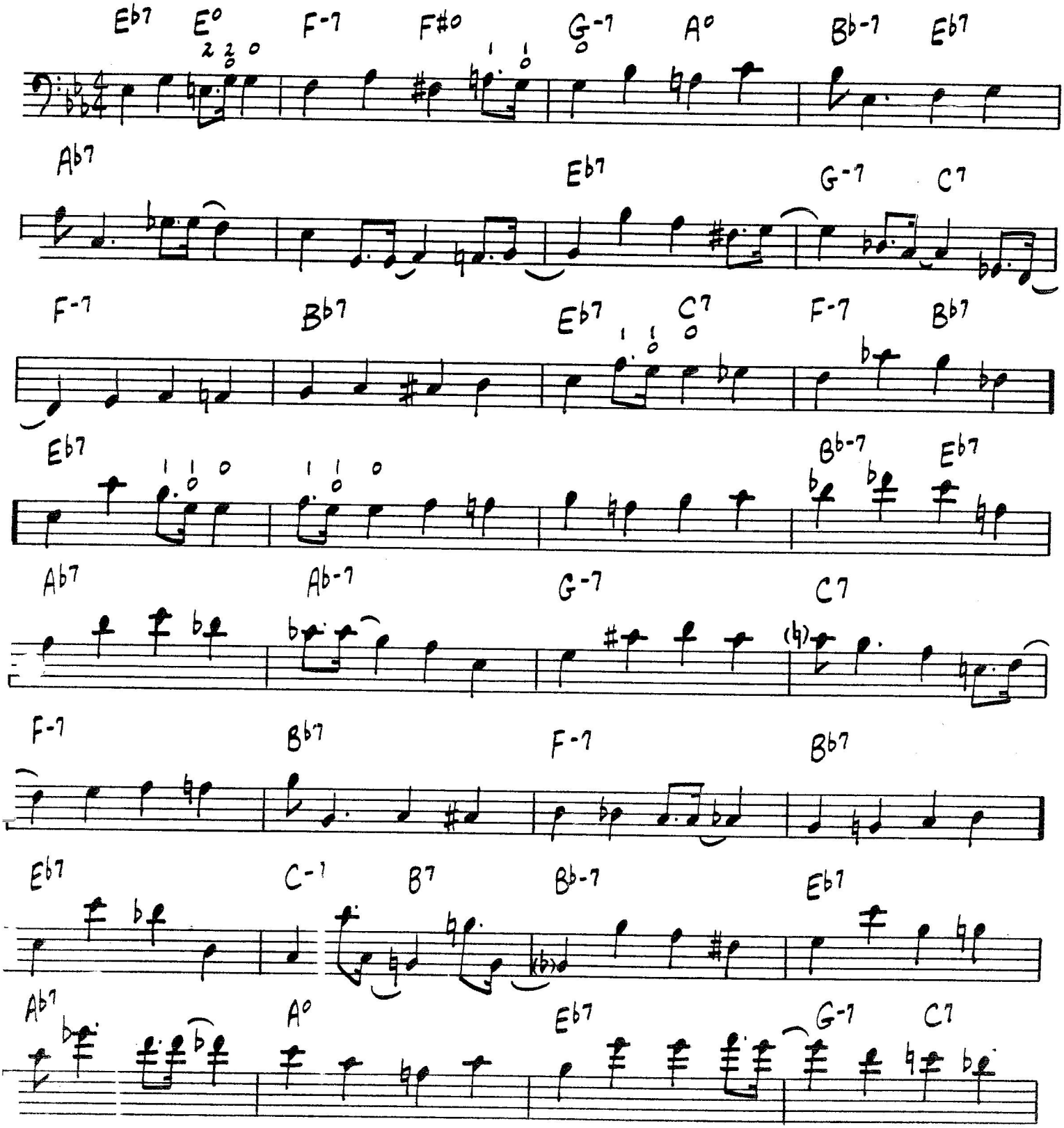
GHOST SKIPS

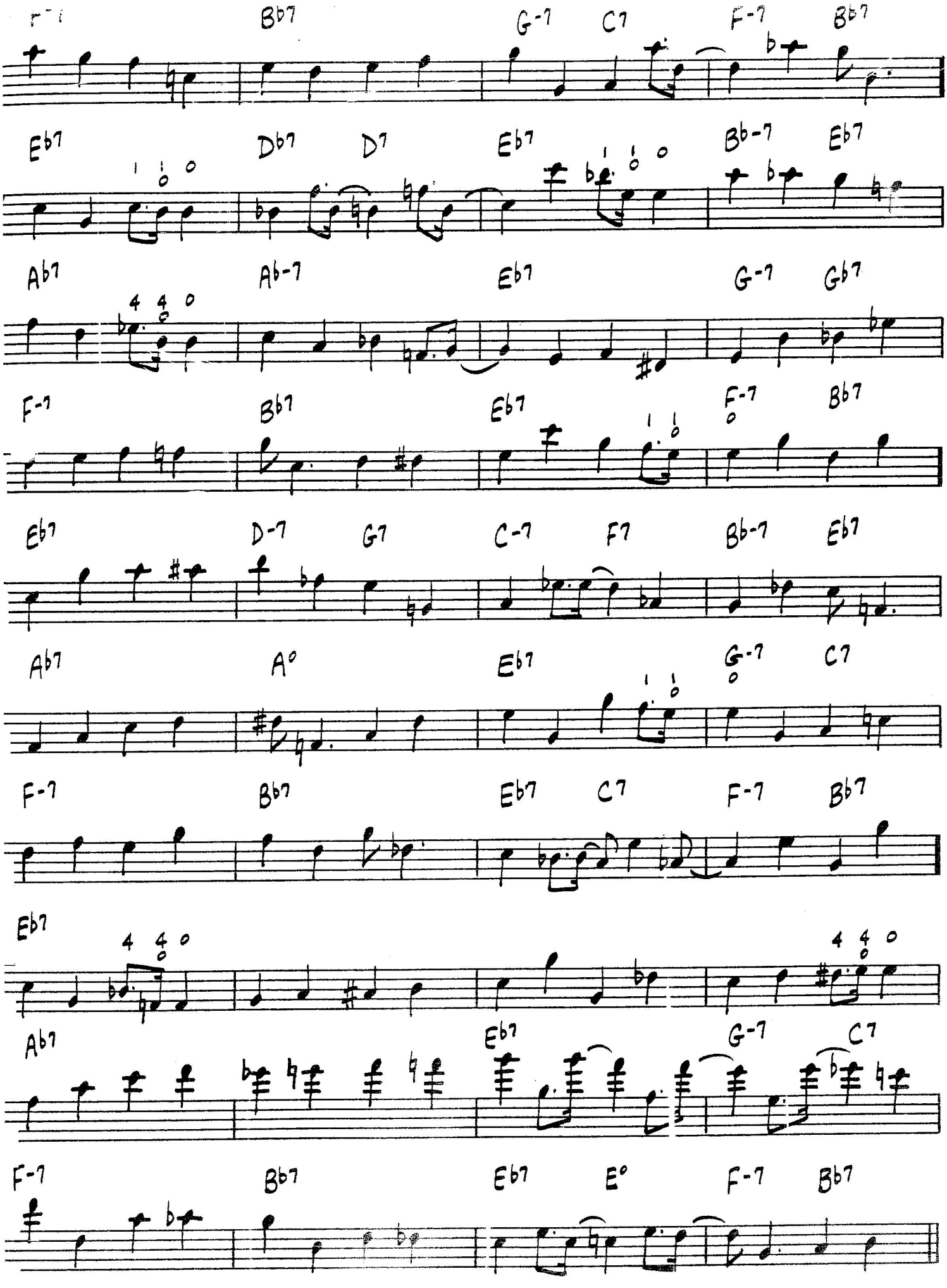



F#-7 B7 F-7 Bb7 Eb7 C7 F-7 Bb7
Eb7 C-7 F7 Bb-7 Eb7
Ab7 Aø Eb7 G-7 C7
F-7 Bb7 Eb7 C7 F-7 Bb7
Eb7 D-7 G7 C-7 B7 Bb-7 A7
Ab7 Ab-7 G-7 C7
F-7 Bb7 Eb Gb7 B7 Bb7
Eb7 E7 Eb7 Bb-7 Eb7
Ab7 A° Eb7 G-7 C7
F-7 Bb7 Eb7 Bb7

D

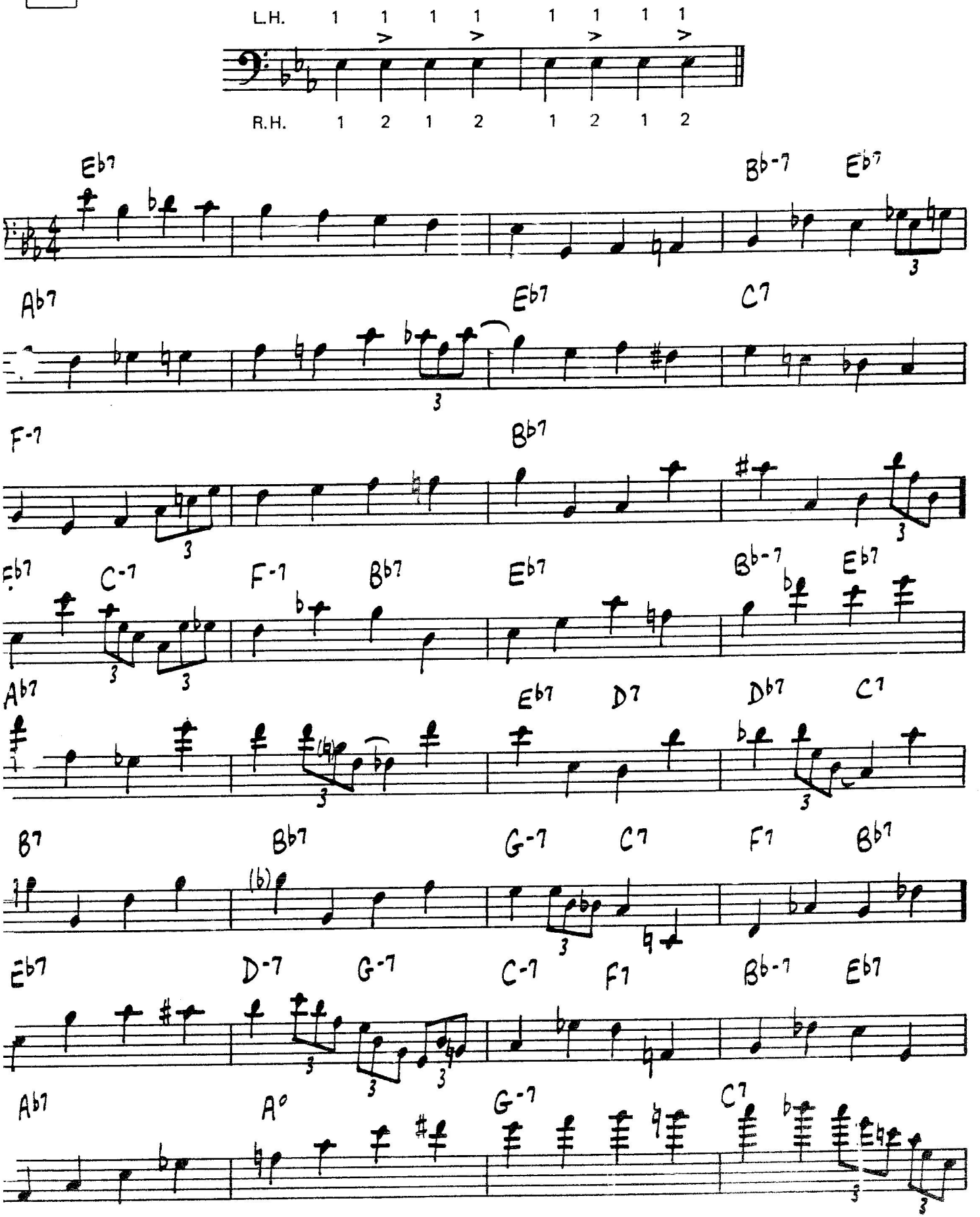
PULL-OFF SKIPS; SLURRED SKIPS; SYNCOPATED RHYTHMS

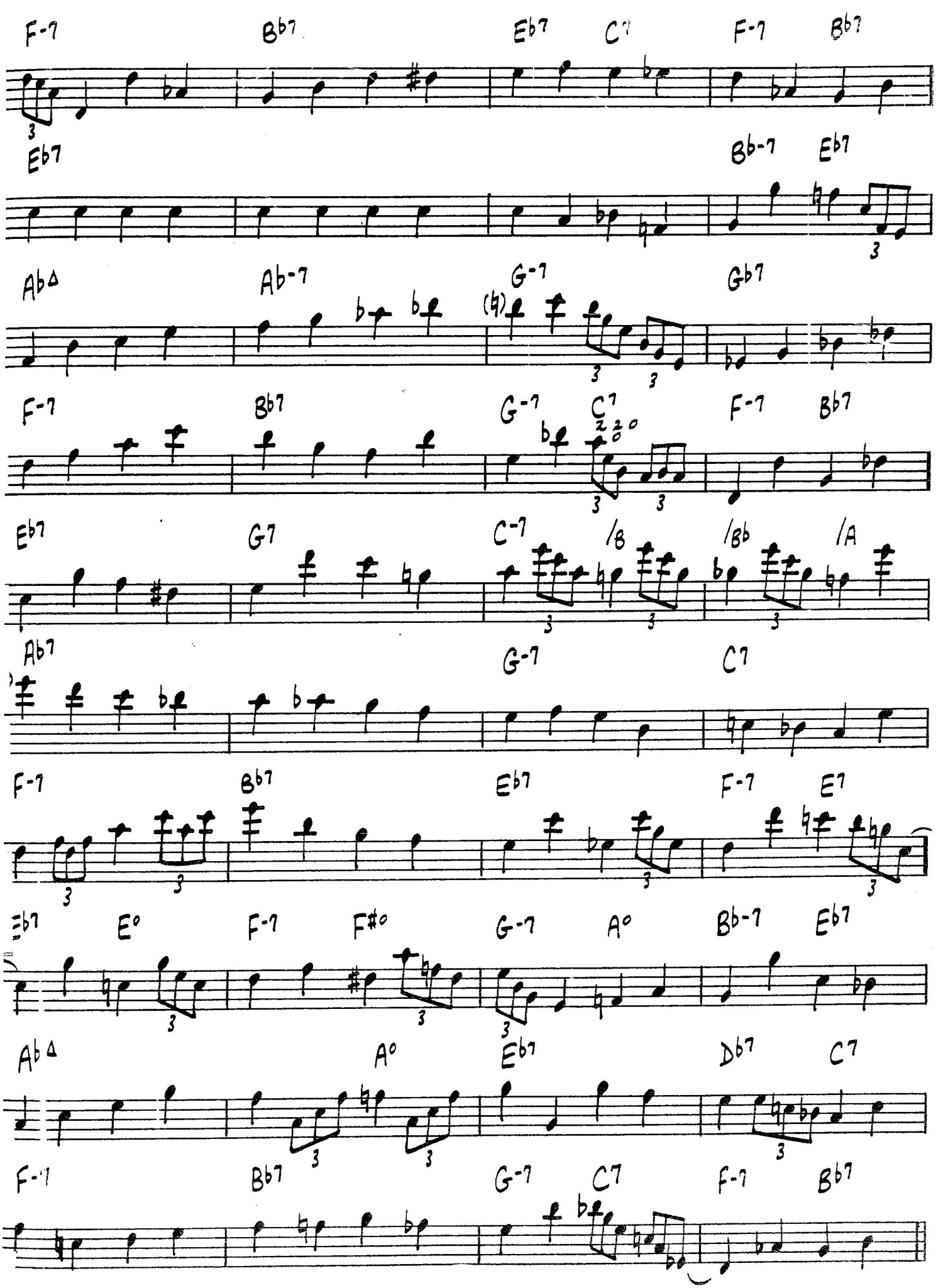



F-7
Bb7
G-7
C7
F-7
Bb7
Eb7
Db7
D7
Eb7
Bb-7
Eb7
Ab7
Ab-7
Eb7
G-7
Gb7
F-7
Bb7
Eb7
F-7
Bb7
Eb7
D-7
G7
C-7
F7
Bb-7
Eb7
Ab7
A°
Eb7
G-7
C7
F-7
Bb7
Eb7
C7
F-7
Bb7
Eb7
Ab7
Eb7
G-7
C7
F-7
Bb7
Eb7
E°
F-7
Bb7

When playing these two bars it is necessary to place a stronger accent on beats two and four. This makes the repeated notes more interesting and adds to the groove.

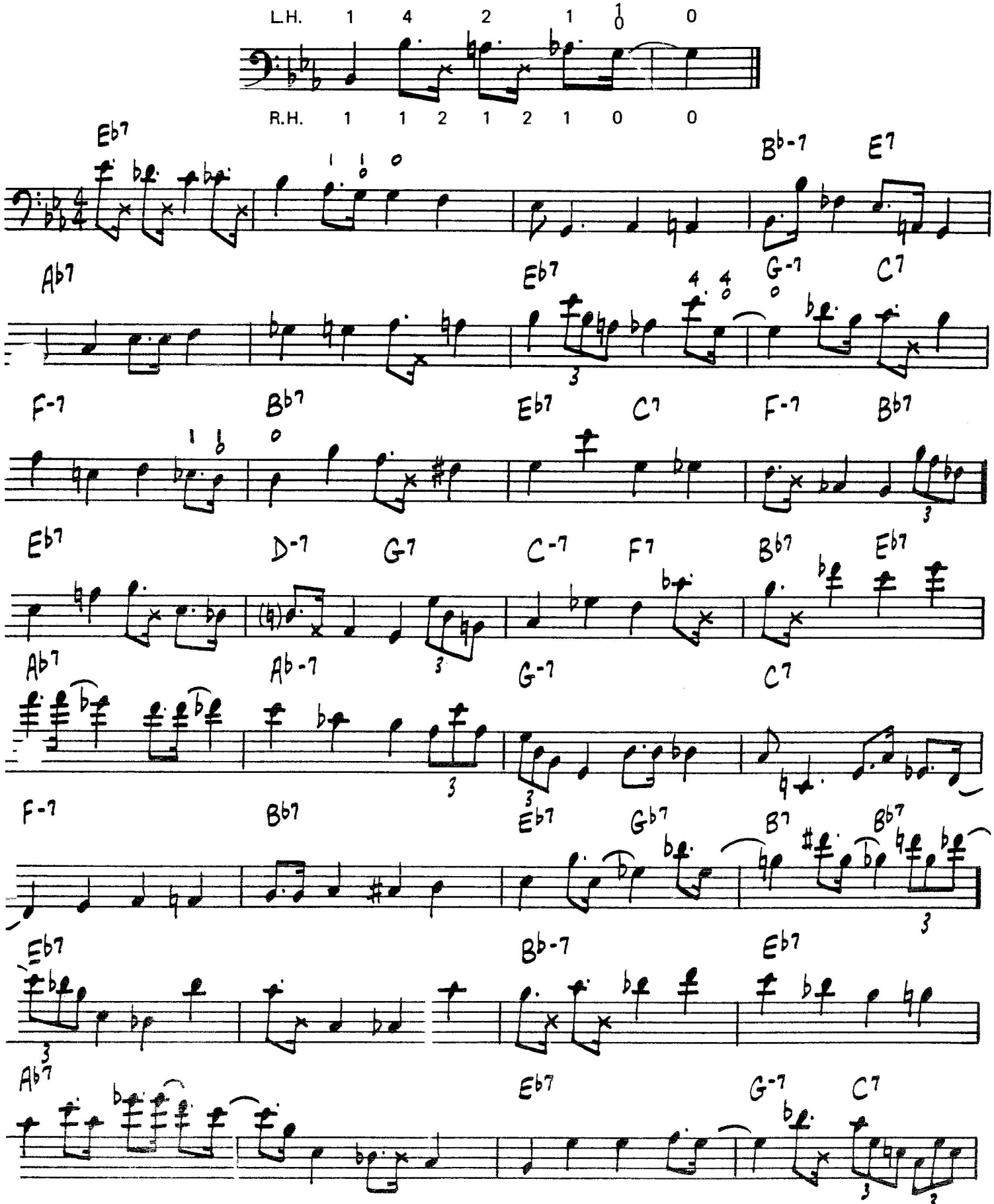
E

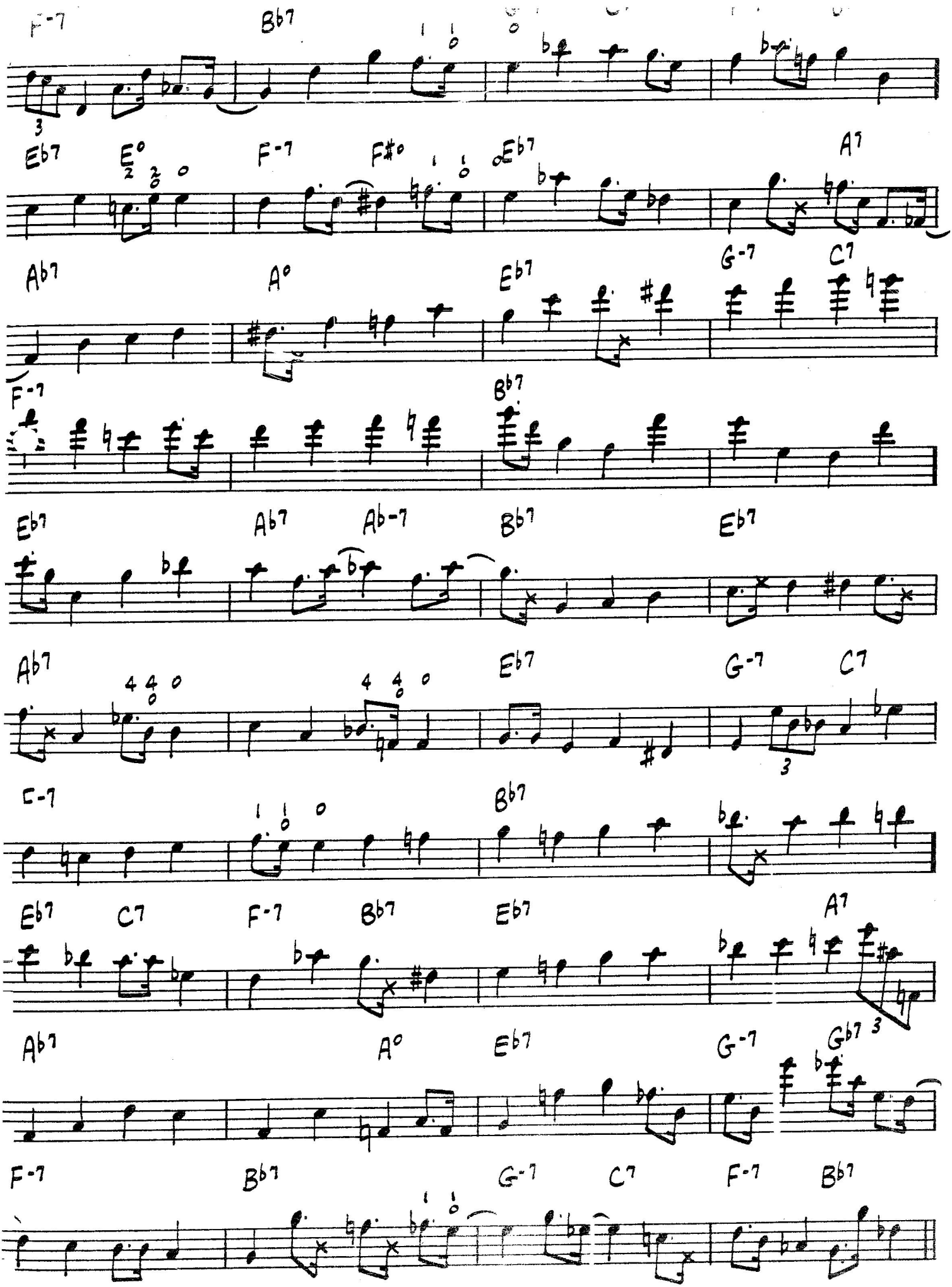



F-7 Bb7 Eb7 C7 F-7 Bb7
Eb7 Bb-7 Eb7
Ab△ Ab-7 G-7 Gb7
F-7 Bb7 G-7 C7 F-7 Bb7
Eb7 G7 C-7 /B /Bb /A
Ab7 G-7 C7
F-7 Bb7 Eb7 F-7 E7
Eb7 E° F-7 F#° G-7 A° Bb-7 Eb7
Ab△ A° Eb7 Db7 C7
F-7 Bb7 G-7 C7 F-7 Bb7

F

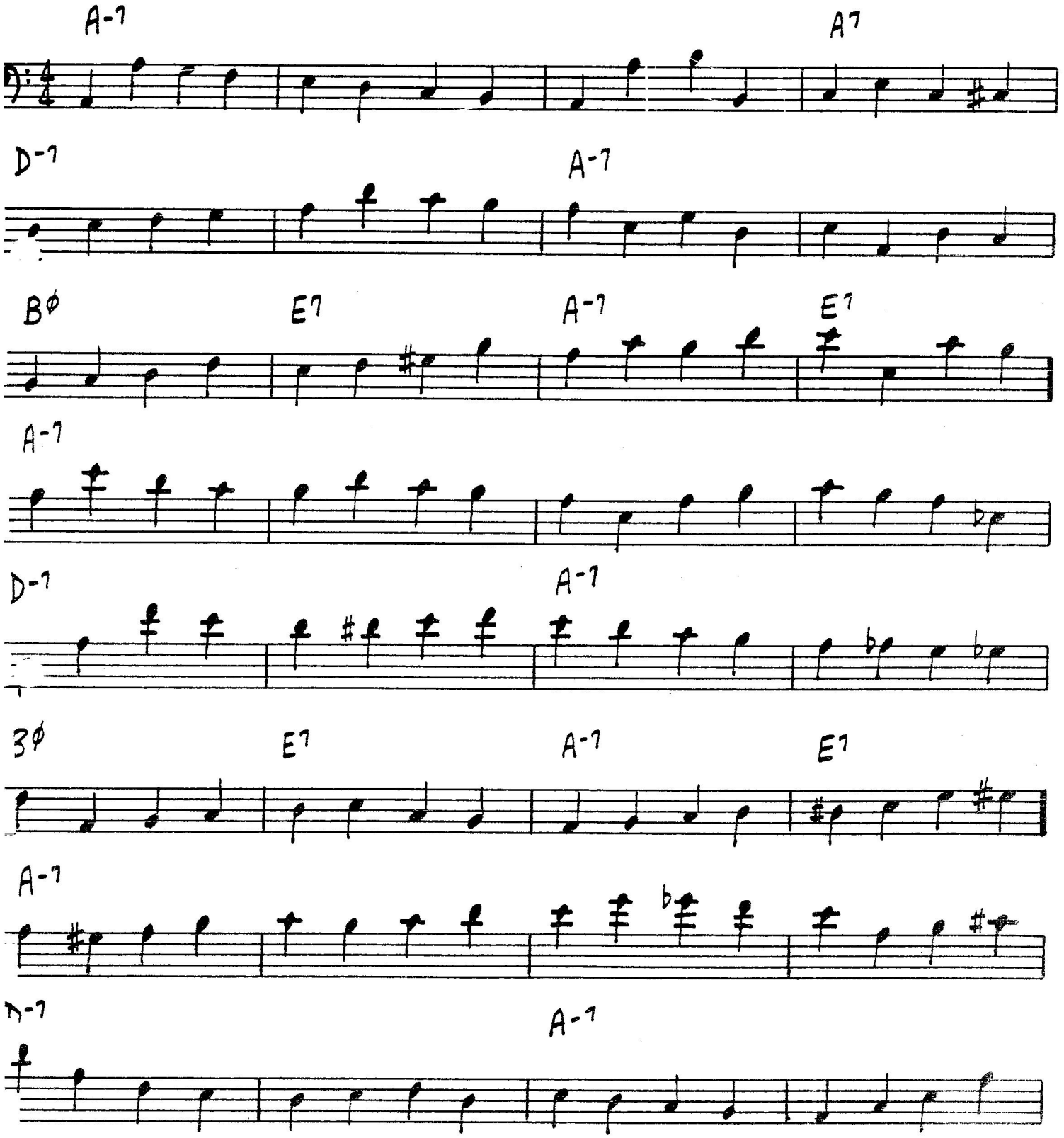
The sixteenth note of the pull-off skip can be tied to the following open string.

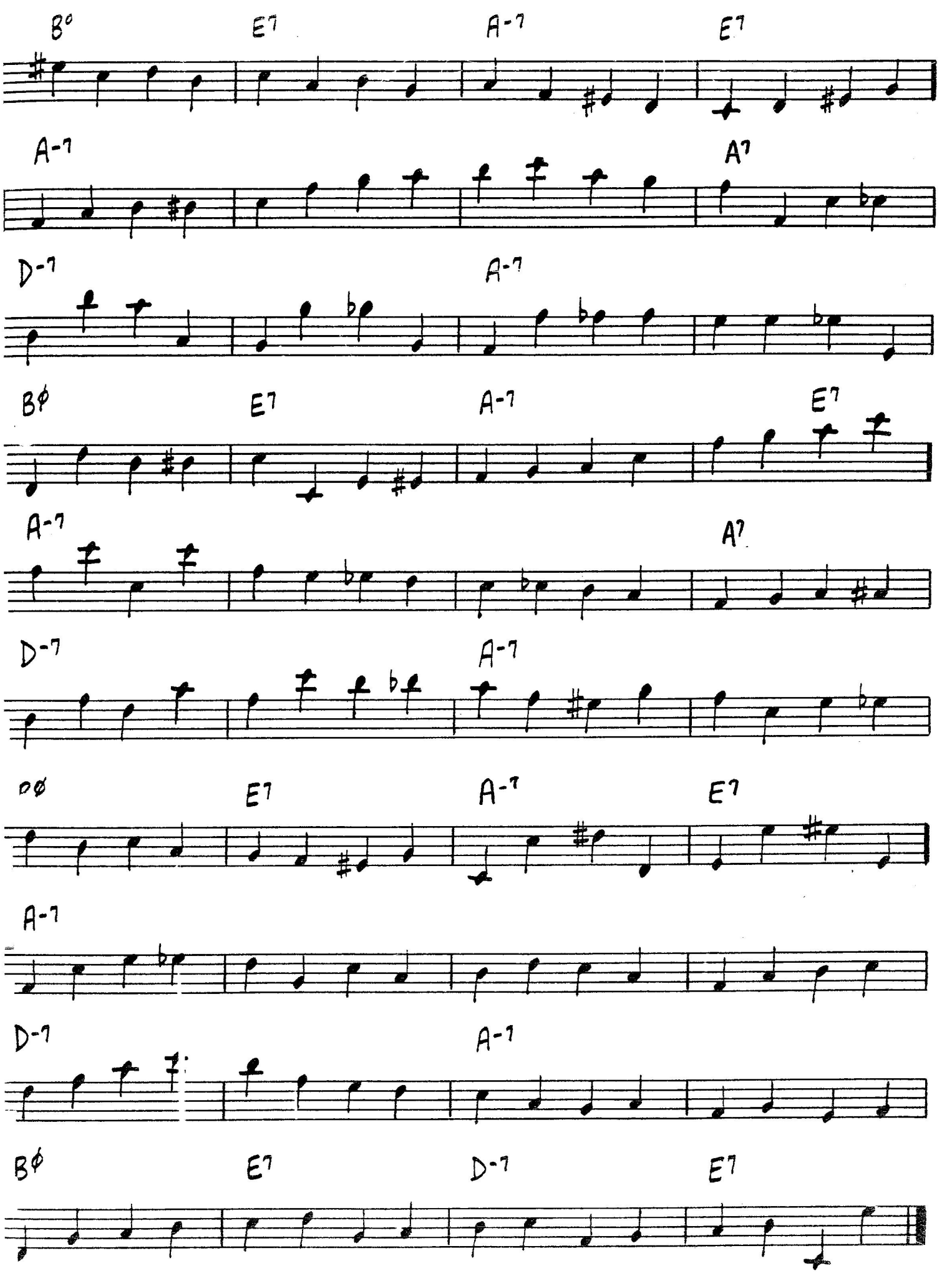



F-7
B♭7
E♭7
E°
F-7
F#°
E♭7
A7
A♭7
A°
E♭7
G-7
C7
F-7
B♭7
E♭7
A♭7
A♭-7
B♭7
E♭7
A♭7
E♭7
G-7
C7
C-7
B♭7
E♭7
C7
F-7
B♭7
E♭7
A7
A♭7
A°
E♭7
G-7
G♭7
F-7
B♭7
G-7
C7
F-7
B♭7

A

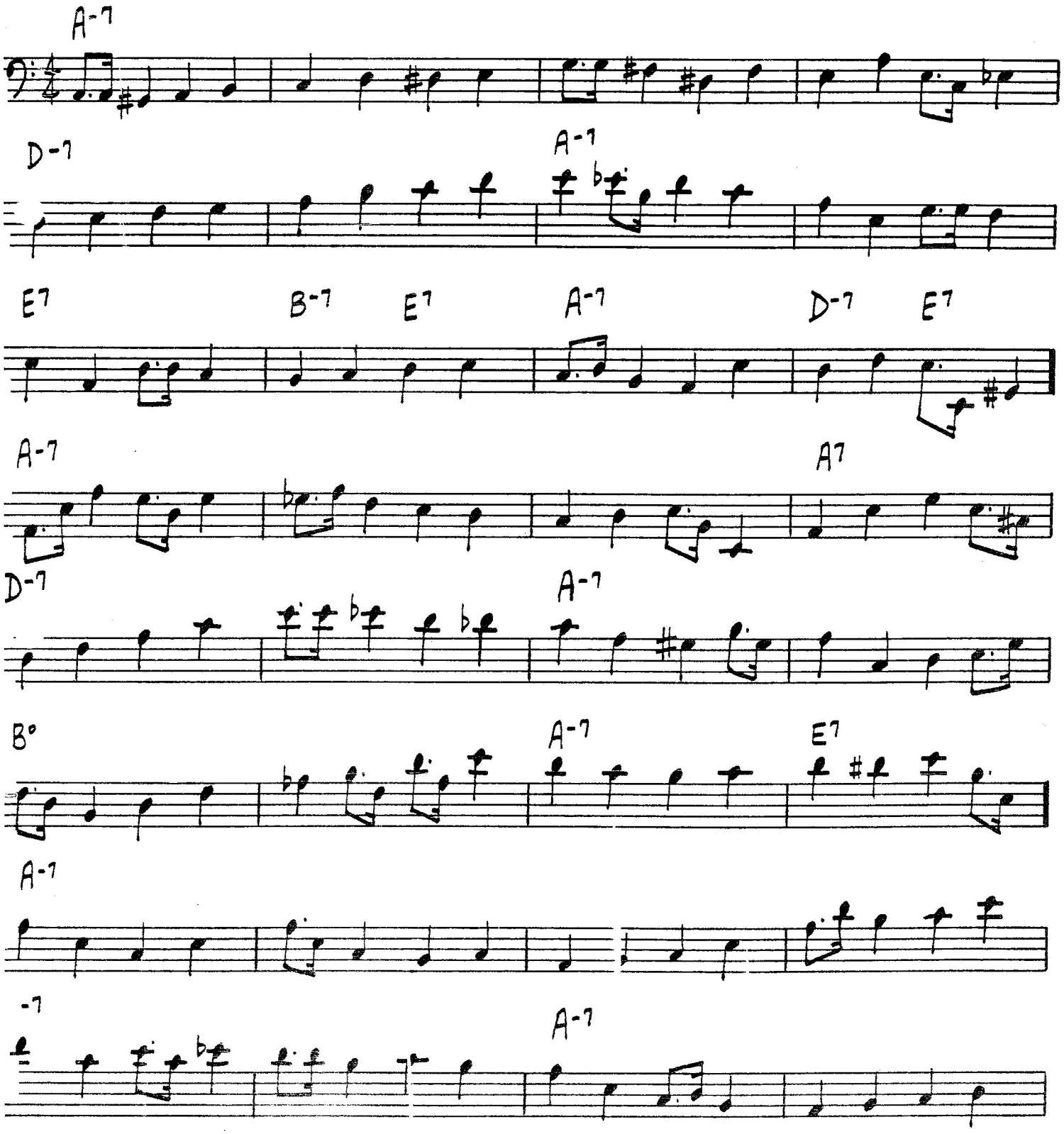
IV

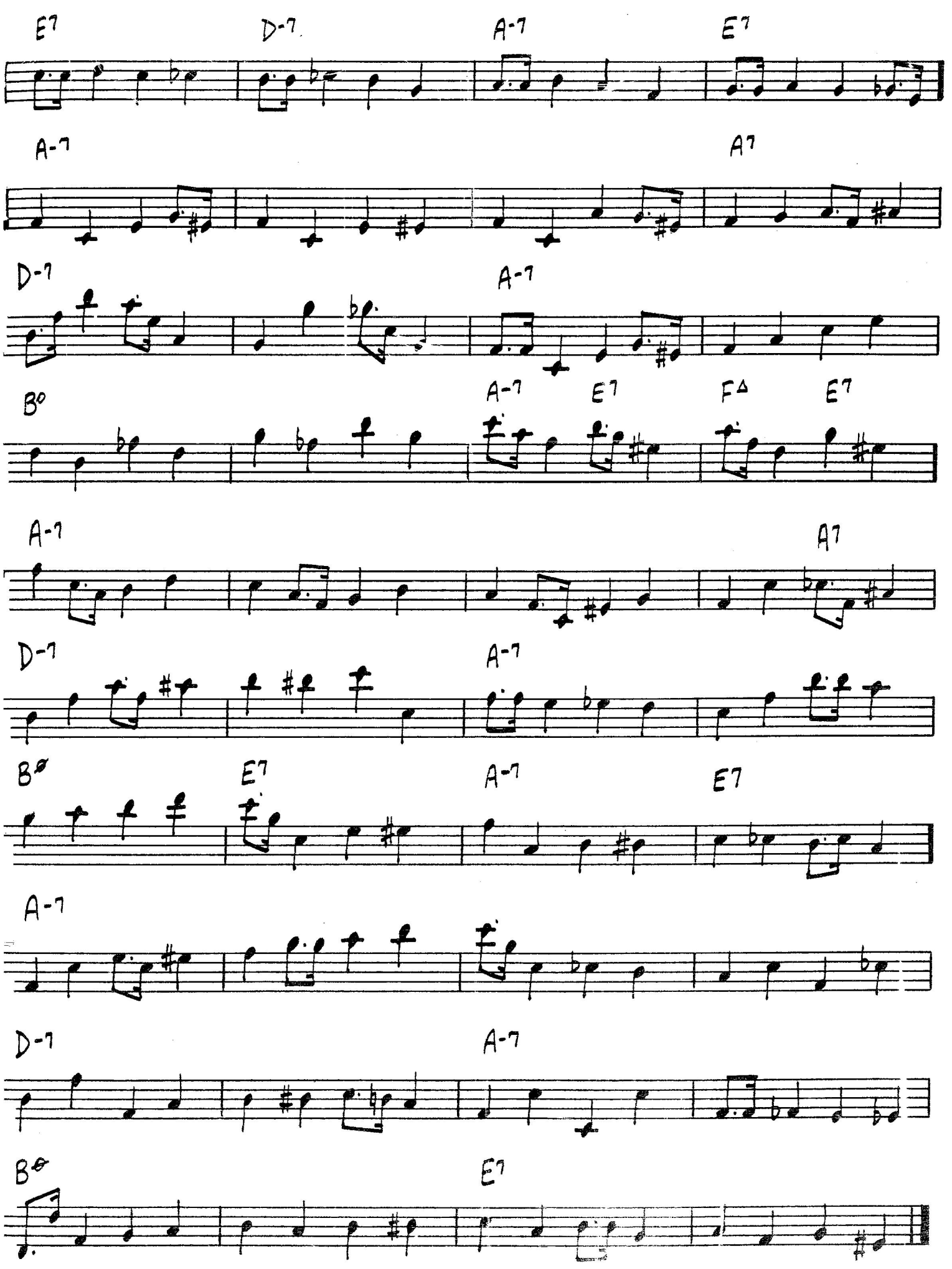



B°
E7
A-7
E7
A-7
A7
D-7
A-7
Bø
E7
A-7
E7
A-7
A7
D-7
A-7
Dø
E7
A-7
E7
A-7
D-7
A-7
Bø
E7
D-7
E7

B

SKIPS

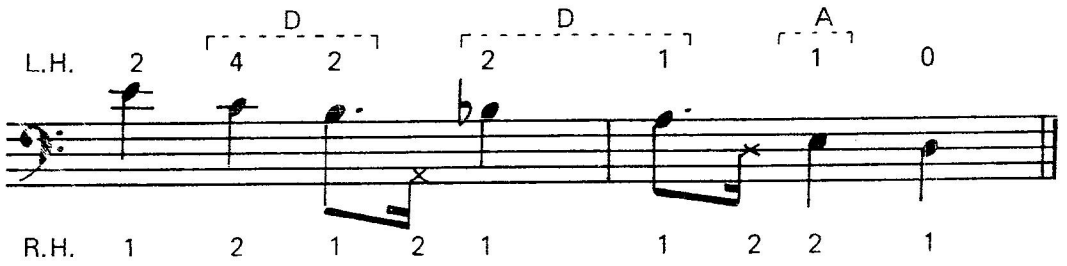


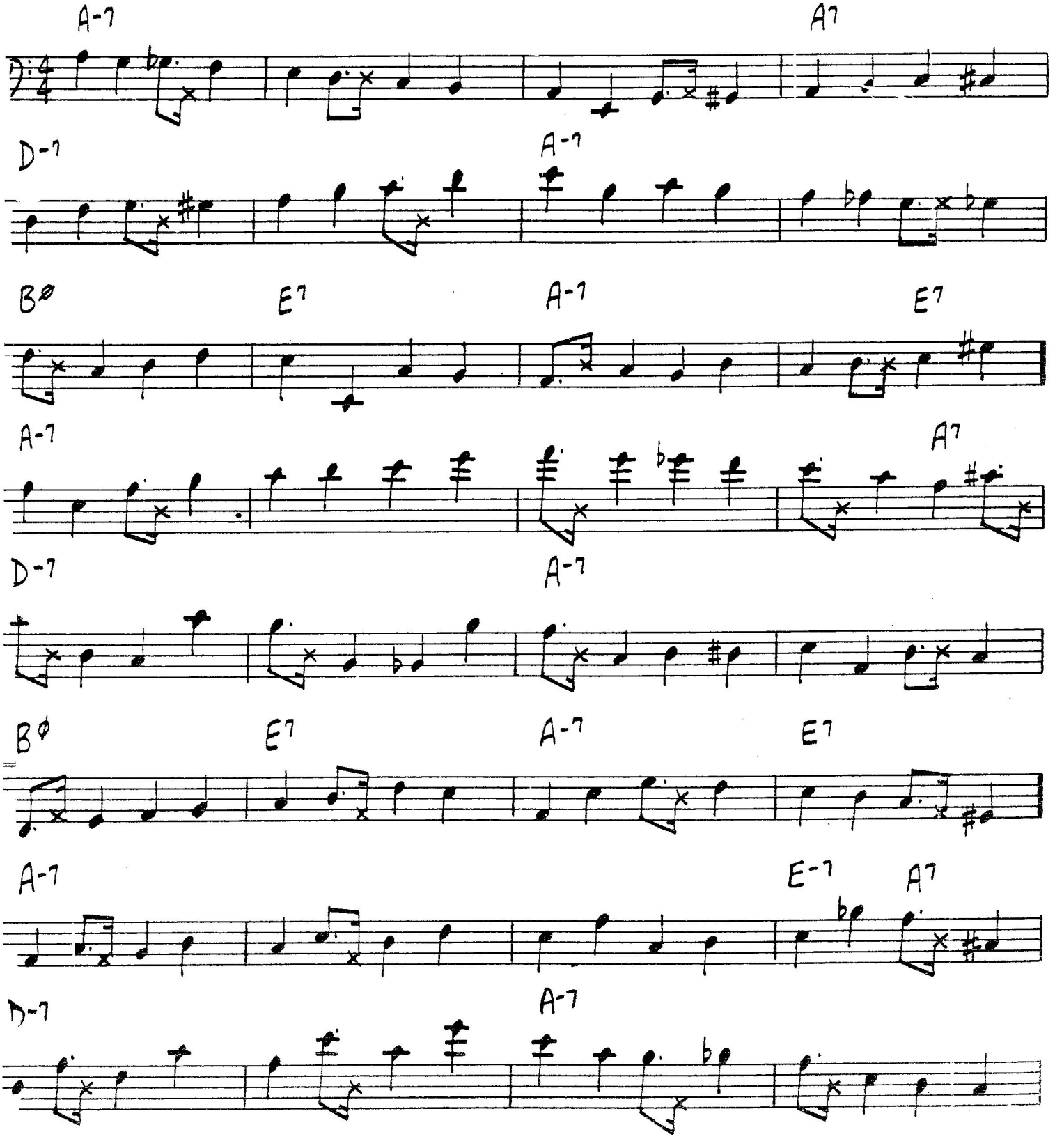

E7
D-7
A-7
E7
A-7
A7
D-7
A-7
B°
A-7
E7
F△
E7
A-7
A7
D-7
A-7
Bø
E7
A-7
E7
A-7
D-7
A-7
Bø
E7

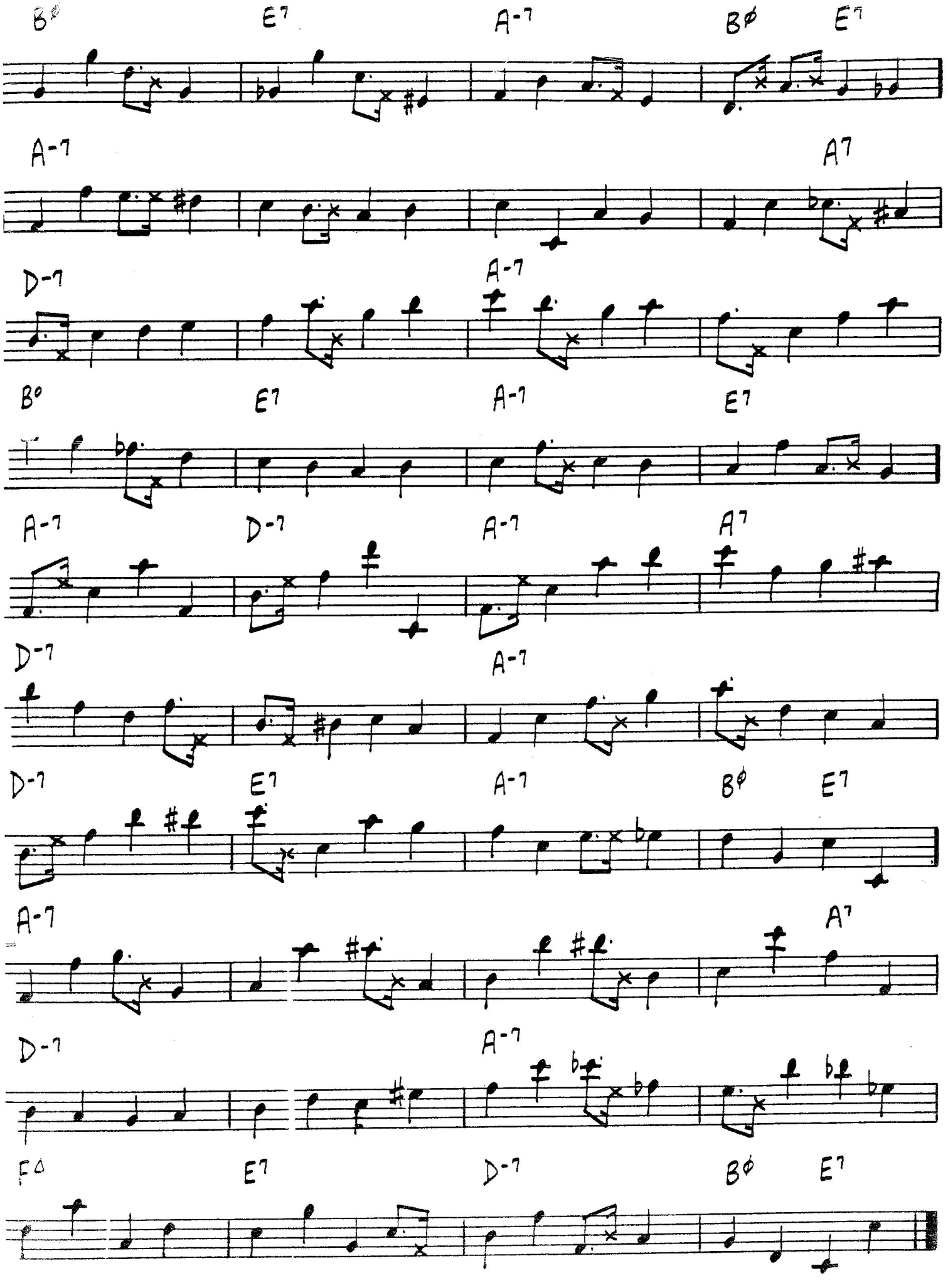
A note following a ghost skip which can be played in a lower position two strings above the ghost skip, can also be played on the string above in a higher position.

The ghost skip can also precede a higher pitched note (than the actual pitch of the ghosted string) played on a lower string in a higher position.

C

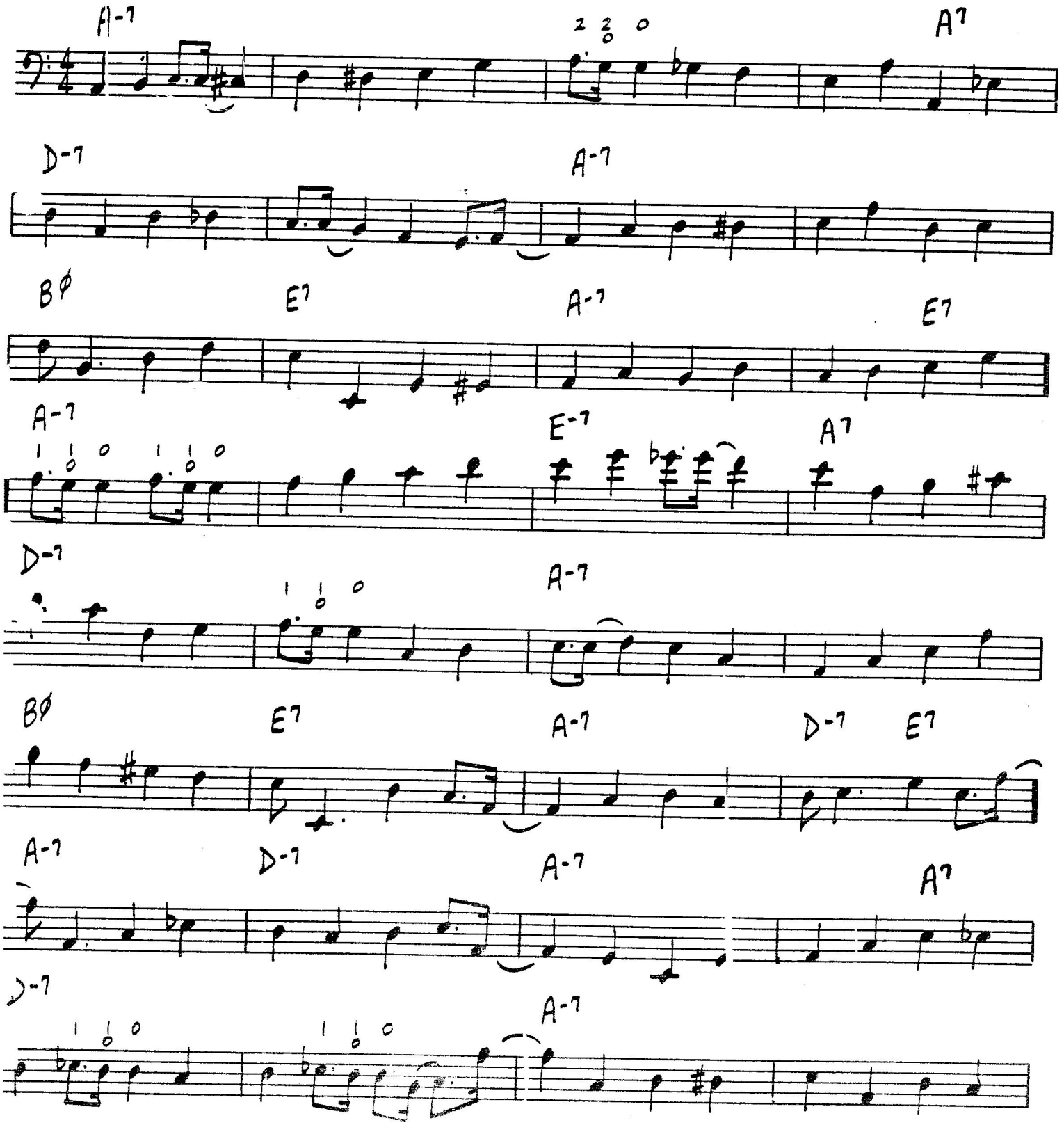


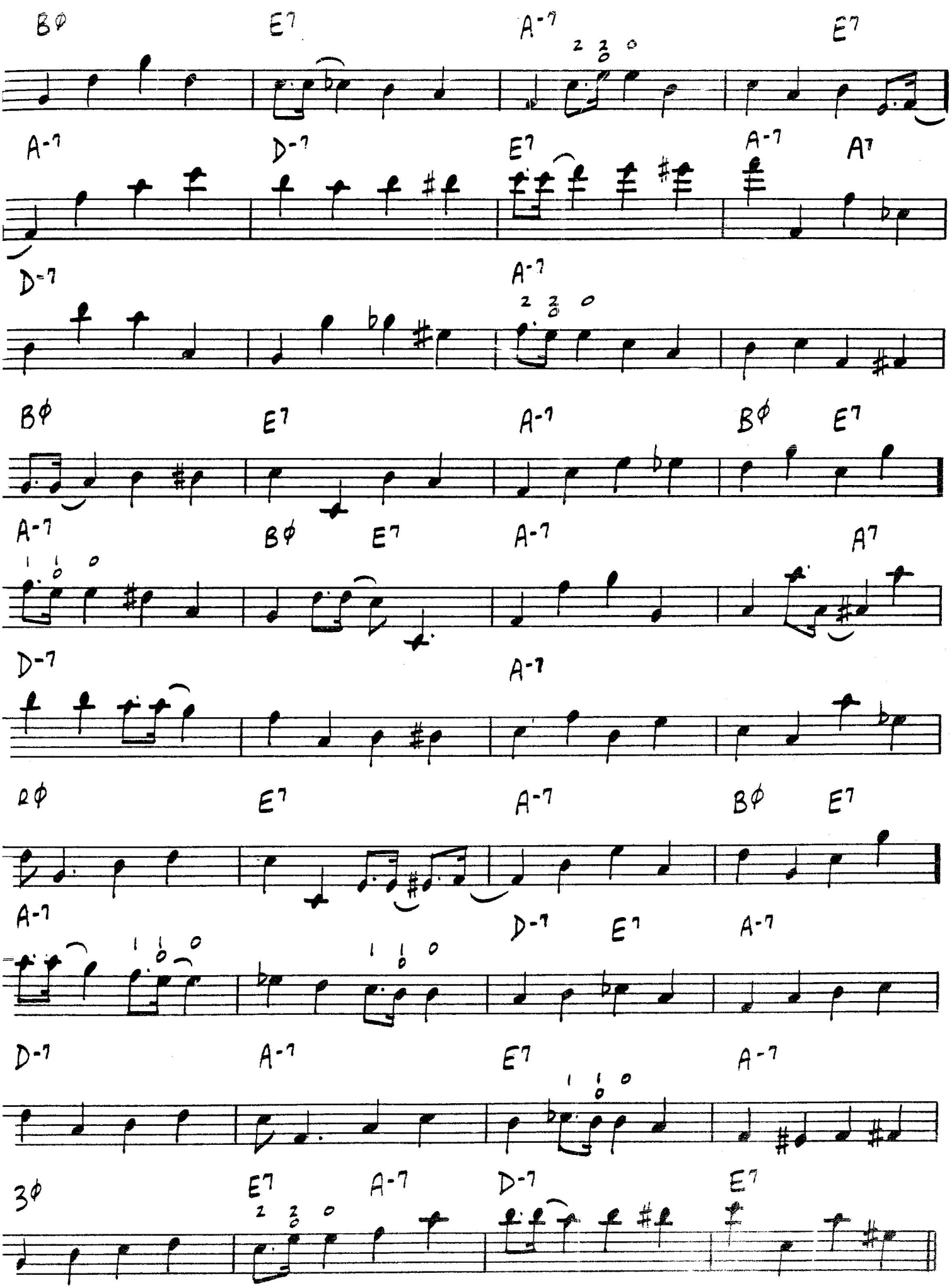



Bø E7 A-7 Bø E7
A-7 A7
D-7 A-7
Bo E7 A-7 E7
A-7 D-7 A-7 A7
D-7 A-7
D-7 E7 A-7 Bø E7
A-7 A7
D-7 A-7
FΔ E7 D-7 Bø E7

D

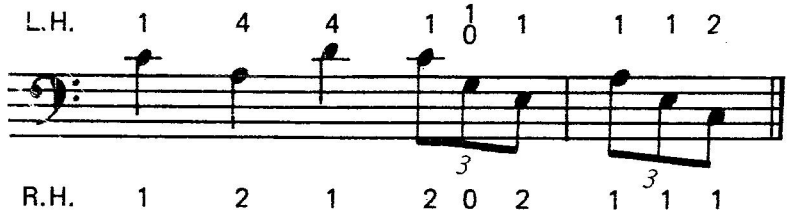
PULL-OFF SKIPS; SLURRED SKIPS; SYNCOPATED RHYTHMS

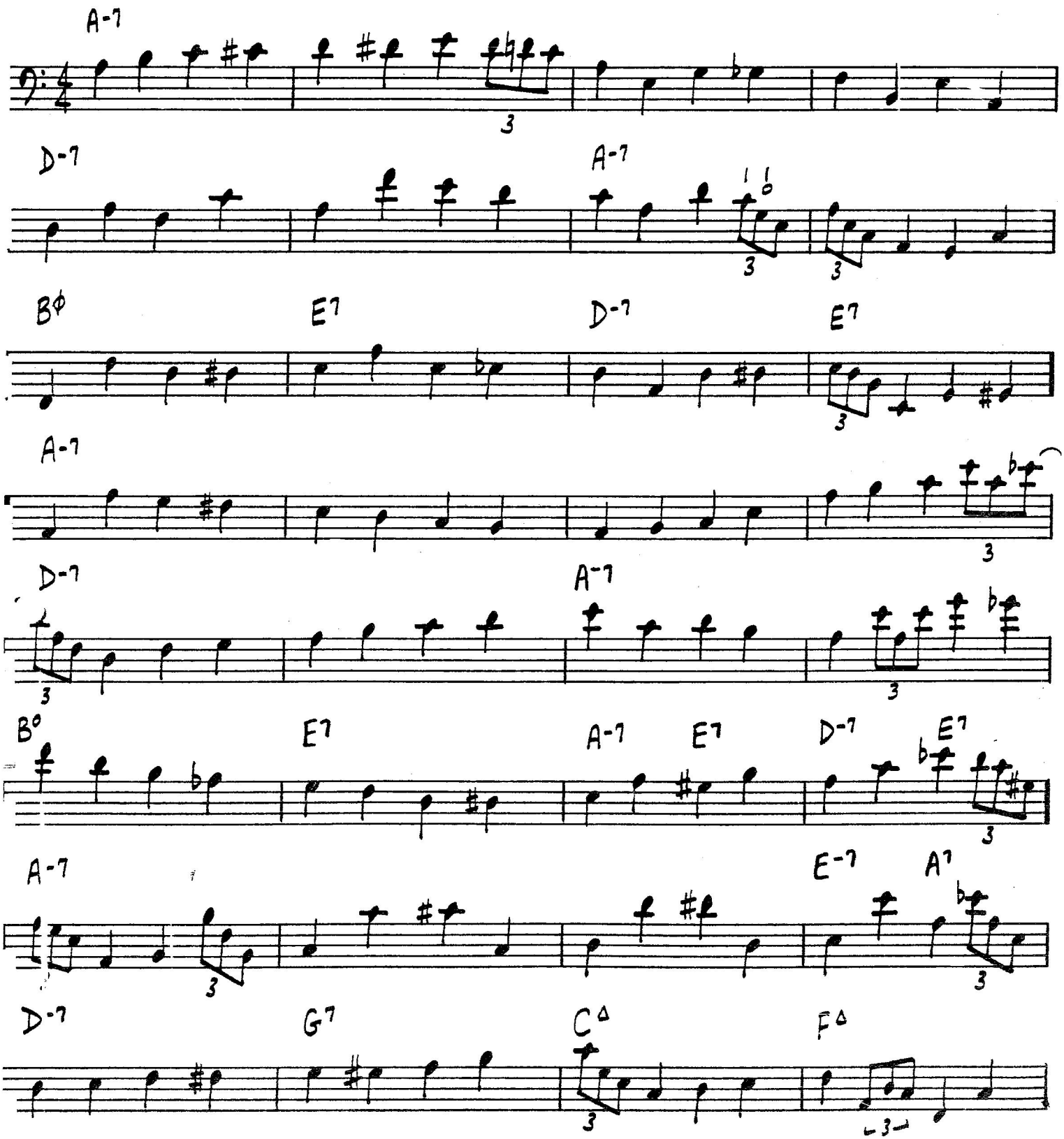


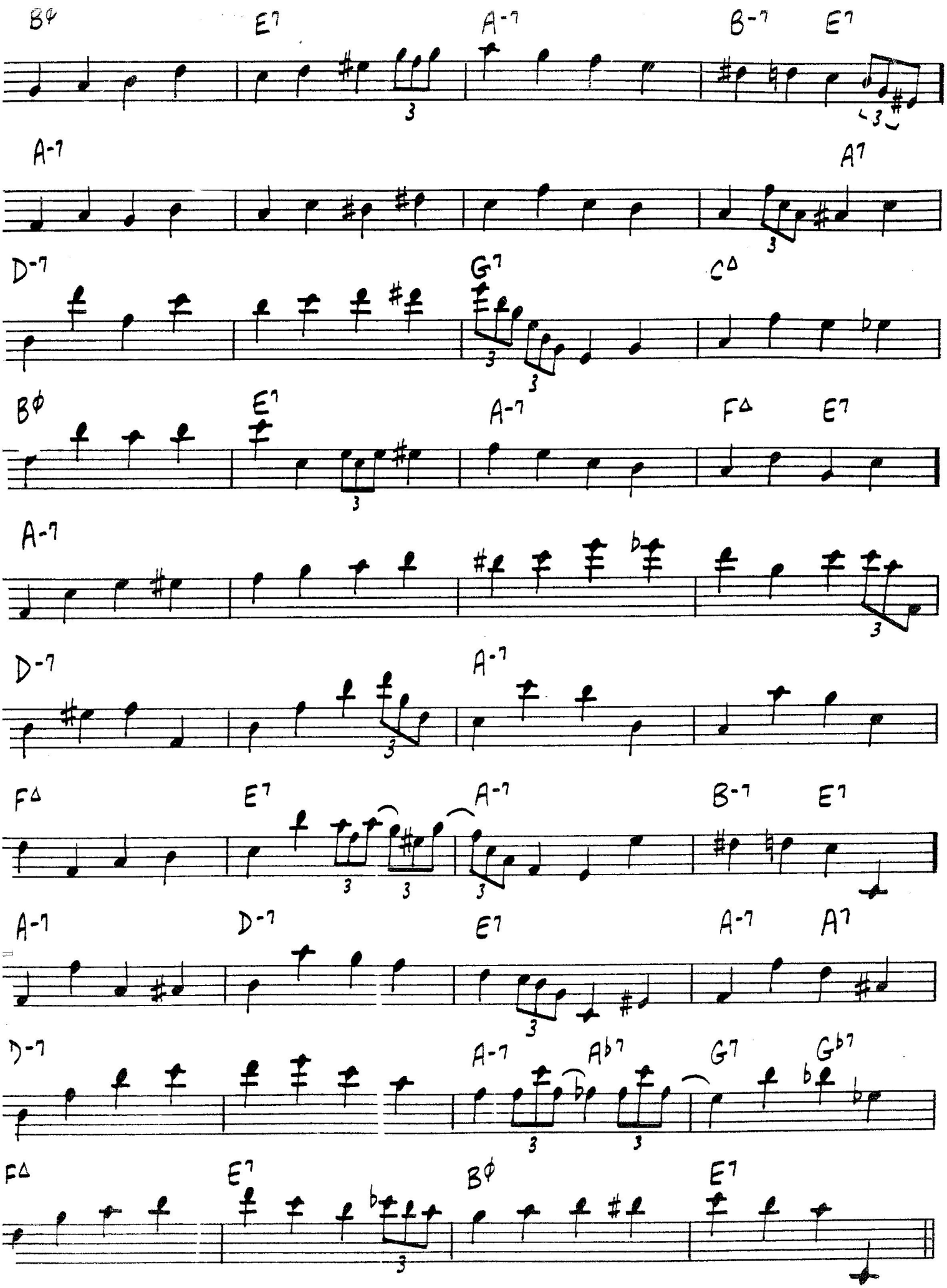

Bø E7 A-7 E7
A-7 D-7 E7 A-7 A7
D-7 A-7
Bø E7 A-7 Bø E7
A-7 Bø E7 A-7 A7
D-7 A-7
Rø E7 A-7 Bø E7
A-7 D-7 E7 A-7
D-7 A-7 E7 A-7
3ø E7 A-7 D-7 E7

The note following a pull-off is not always an open string.

E

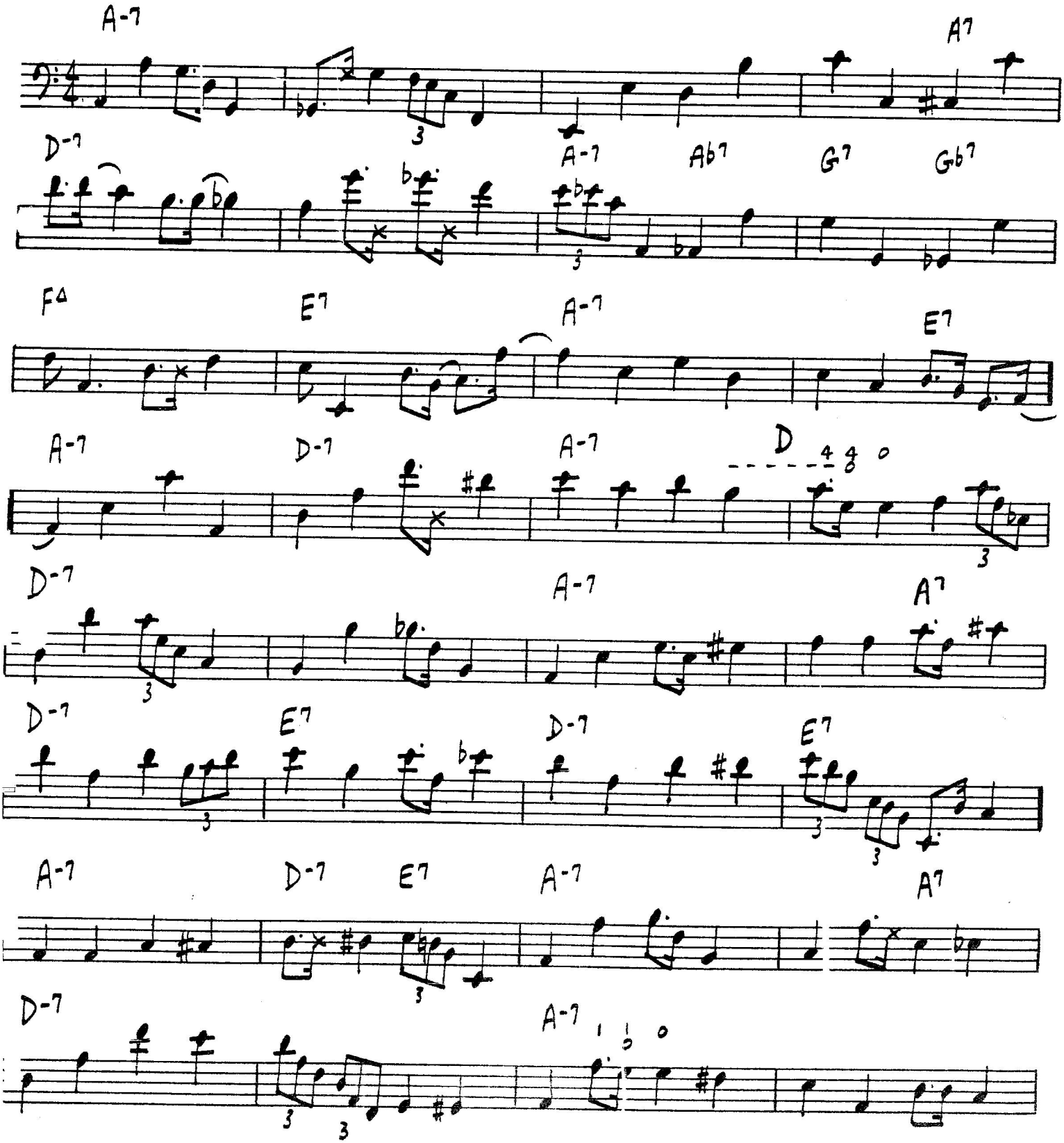


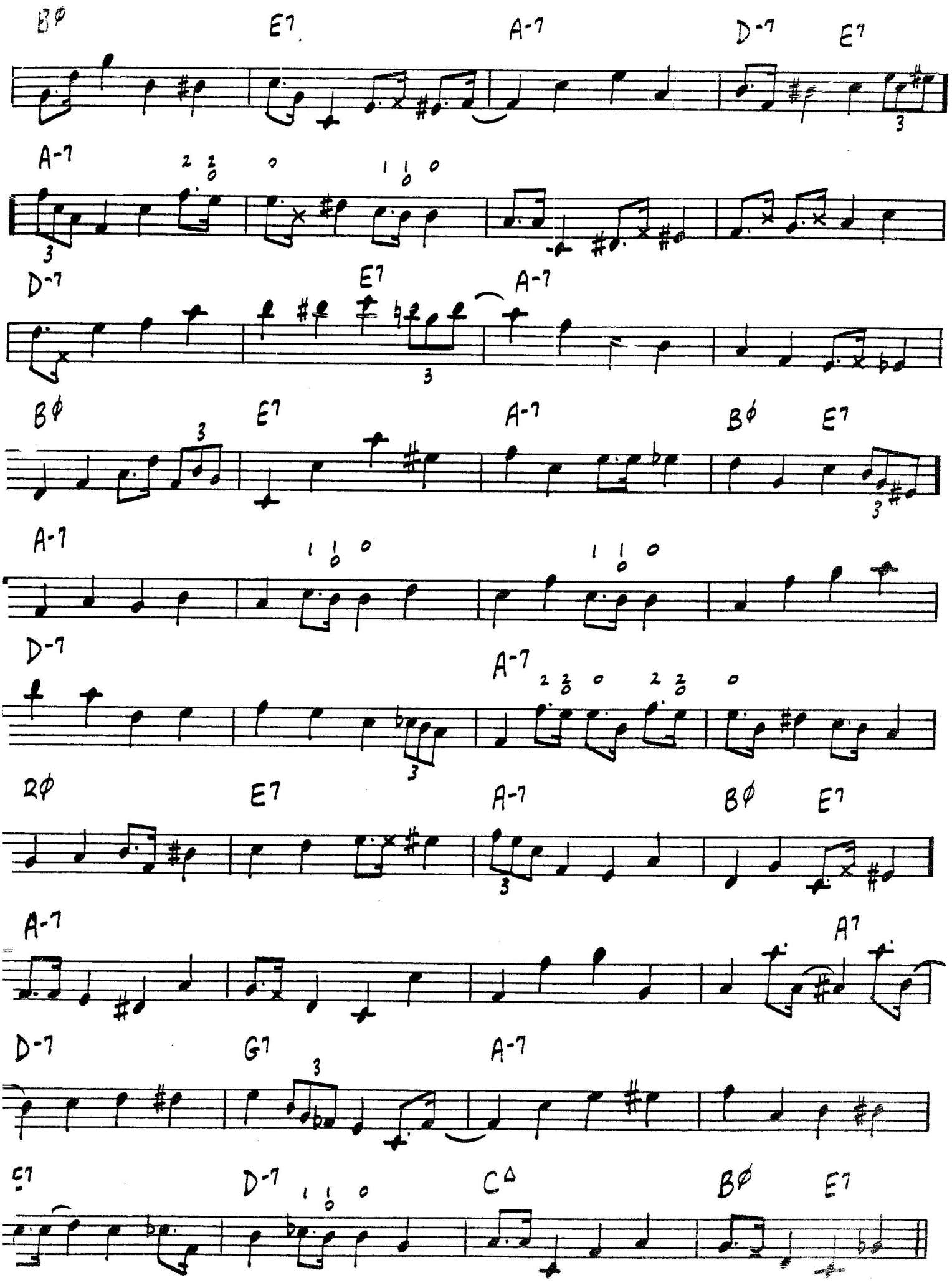



Bø E7 A-7 B-7 E7
A-7 A7
D-7 G7 C△
Bø E7 A-7 F△ E7
A-7
D-7 A-7
F△ E7 A-7 B-7 E7
A-7 D-7 E7 A-7 A7
D-7 A-7 Ab7 G7 Gb7
F△ E7 Bø E7

F

The bass lines in this section are composed with the techniques demonstrated from section (A) to (E).




Bø E7 A-7 D-7 E7
A-7
D-7 E7 A-7
Bø E7 A-7 Bø E7
A-7
D-7
A-7
Rø E7 A-7 Bø E7
A-7 A7
D-7 G7 A-7
E7 D-7 C△ Bø E7

heard on the following selected discography of Mike Richmond.

Mike Richmond: "Dream Waves" — Inner City 1065
Mike Richmond: "For Us" — SteepleChase 1101
Mike Richmond: "Colors of a Dream" — International Phonograph, Inc. 1003
Mike Richmond: "East Side/West Side" — Owl 024
Stan Getz: "Another World" — Columbia 35513
Stan Getz: "The Best of Stan Getz" — Columbia 36403
Stan Getz & The Bob Brookmeyer Sextet: "Academy of Jazz" — Poljazz 681
Hubert Laws: "Say It with Silence" — Columbia 35022
Hubert Laws: "A Hero Ain't Nothin' but a Sandwich" — Columbia 35046
Jack DeJohnette: "Untitled" — ECM 1074
Jack DeJohnette: "New Rags" — ECM 1103
Mingus Dynasty: "Live at Montreux" — Atlantic 16031
Ravi Shankar: "Jazzmine" — Polydor 2392-523
George Adams & Dannie Richmond: "Hand To Hand"—Soul Note 1007
George Adams & Dannie Richmond: "Gentleman's Agreement"—Soul Note 1057
Dannie Richmond: "Ode to Mingus"—Soul Note 1005
Gil Evans: "Synthetic Evans" — Poljazz 636
George Gruntz & Elvin Jones: "GGCJB"—MPS 0979
George Gruntz: "The First 10 Years"—MPS 0068-290
Chico Hamilton: "Live at Montreux" — Stax 5520
Franco Ambrosetti: "Close Encounter" — Enja 3017
Franco Ambrosetti with Phil Woods: "Heartbop" — Enja 3087
Eric Kloss: "Now" — Muse 5147
Eric Kloss: "Celebration" — Muse 5196
Andy Laverne: "Another World" — SteepleChase 1086
Andy Laverne: "Mythology" — International Phonograph, Inc. 1002
Tom Harrell: "Aurora" — Adamo 9502
Tom Harrell: "Minds Ear" — RCA
Jim McNeely: "Rain's Dance" — SteepleChase 4001
Jim McNeely: "The Plot Thickens" — Gatemouth 1101
Harris Simon: "New York Connection" — Overseas KUX-143-V
Harris Simon: "Swish" — Overseas KUX-150-V
Buddy DeFranco: "Borinquin" Sonet 724
Bill Watrous: "Tiger of San Pedro" — Columbia 33701
Toshiko & Lew Tabackin: "Salted Gingko Nuts" — RCA 6031
Ted Curson: "I Hear Mingus" — Interplay 7729
Richie Havens: "The American Game" — Arista 5724
Jimmy Knepper: "Awesome" — Palo Alto 8015
Bob Berg: "New Birth" — Xanadu 159
John Stowell: "Golden Delicious" — Inner City 1030
Bobby Paunetto: "Commit to Memory" — Pathfinder 1176
Jimmy Madison: "Bumps on a Smooth Surface" — Adelphi 5007
Steve Giordano: "Daybreak" — Muse 5211
Richard Sussman: "Free Fall" — Inner City 1045
Emanuel Rahim: "Total Submission" — Muse 5122
Dan Wall: "Song for the Night" — Landslide 1002
Van Manakas: "Love Songs" — Rounder 3063
Vic Juris: "Bleecker St." — Muse 5265
Bruce Foreman: "20/20" — Muse 5273
Larry Gelb: "The Language of Blue" — Cadence 1012
Arnie Lawrence: "Renewal"—Palo Alto 8033
Arnie Lawrence: "Treasure Island"—Dr. Jazz FW 38445
Roland Hanna: "Gershwin, Carmichael & Cats"—CTI 9008

MODERN WALKING BASS TECHNIQUE

About The Book

"Modern Walking Bass Technique" is a contemporary rhythmic approach to the construction of modern and traditional jazz bass lines through

- a systematic introduction of rhythmic elements such as skips, ghost skips, slurs, pull-offs, ties, triplets and syncopated rhythms
- detailed pictures showing various combinations of right and left hand fingerings used to execute these rhythmic embellishments
- the major and minor blues
- chord substitutions and chromatic alterations

ENDORSEMENTS

An absolutely brilliant book and one that I believe will be extremely useful for any bass player from the beginner to any professional who wants to examine his playing in a different light. The book offers new insights into left hand techniques. You're to be commended on an excellent book, one that I highly recommend.

David Baker

Mike Richmond's "Modern Walking Bass Technique" is a clear and well written study book that can provide many good examples of the techniques and concepts involved in contemporary bass playing.

Dave Holland

The art of creating musically interesting and swinging "walking bass" lines is a vitally important skill, a must for any acoustic or electric bassist. Mike Richmond's book is the best I've seen on the subject, clearly written and to the point. Indispensable for the serious bass student.

Rick Laird (Guitar World)

Mike Richmond's book is highly imaginative, informative, and to the point. A welcome addition.

Eddie Gomez

I think Mike Richmond is one of the best bass players of the last two decades. A great book on jazz bass lines.

Jaco Pastorius

This comprehensive book on jazz bass lines technique fills a gap that needed to be filled. I highly recommend this book.

George Mraz

Mike Richmond's new book "Modern Walking Bass Technique" is a valuable aid to bass players and to arrangers wanting a guide to writing natural sounding bass lines. I recommend it.

Don Sebesky

Mike's book gets into some of the specific elements of the contemporary bass player's bass lines. He sheds light onto what makes the bass player exciting in a rhythm section.

Herb Mickman (International Society of Bassists)

From the beginning to end, this book is a musical delight by always stressing melodic shape in the production of a jazz bass line. . . . An abundant amount of musical examples clearly illustrates how to conceptualize bass line construction. . . . A very attractive text that is easy to read and use.

Dr. John Kuzmich, Jr. (National Association of Jazz Educators—Jazz Educators Journal, Vol. XVI, No. 2, Dec./Jan. 1984)

This book is also available direct y from *Ped Xing Music.* Include $1.50 postage and handling. Canada and Foreign $2.00.

22648 Ped Xing Music, P.O. Box 628, Englewood, N.J. 07631